50 years that Vogue has seen

NOVEMBER 15, 1943
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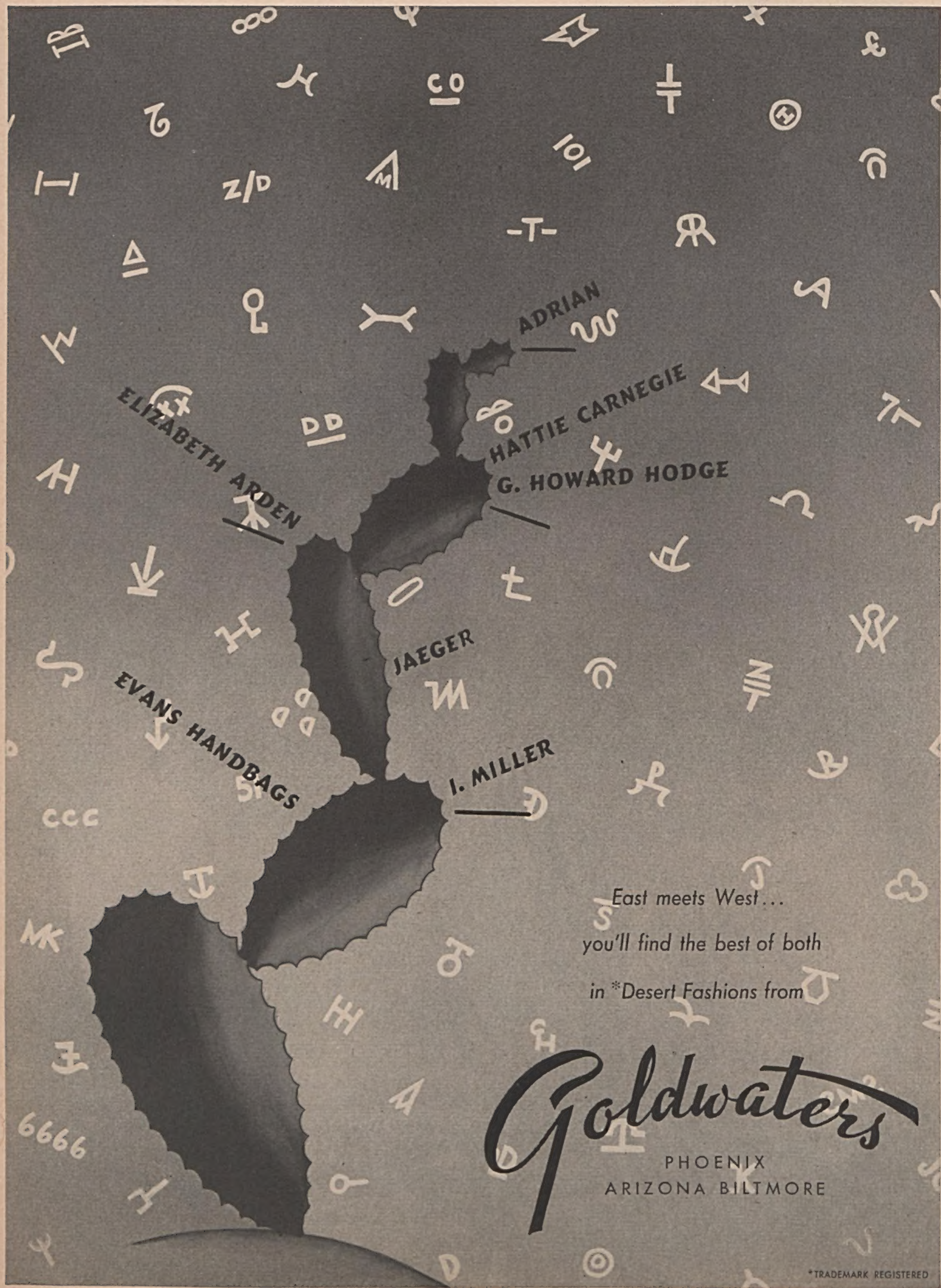
...in the quiet intimacy of an English-decor fabric shop at 10 East 50th Street

FEEL... the magnificent textures in your hand... pure silks, soft cashmeres, smooth doeskin cloth... each one a masterpiece of perfect weaving.

SEE... our unusual technique of displaying fabrics, so that you can see hundreds of samples at a glance.

MEET... our salesmen, each an expert in fine fabrics, with a background of years of experience in the fine textile field. Come in at your leisure, and let them assist and advise you... show you how to combine fabrics and patterns in exciting new ways.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East meets West...
you'll find the best of both
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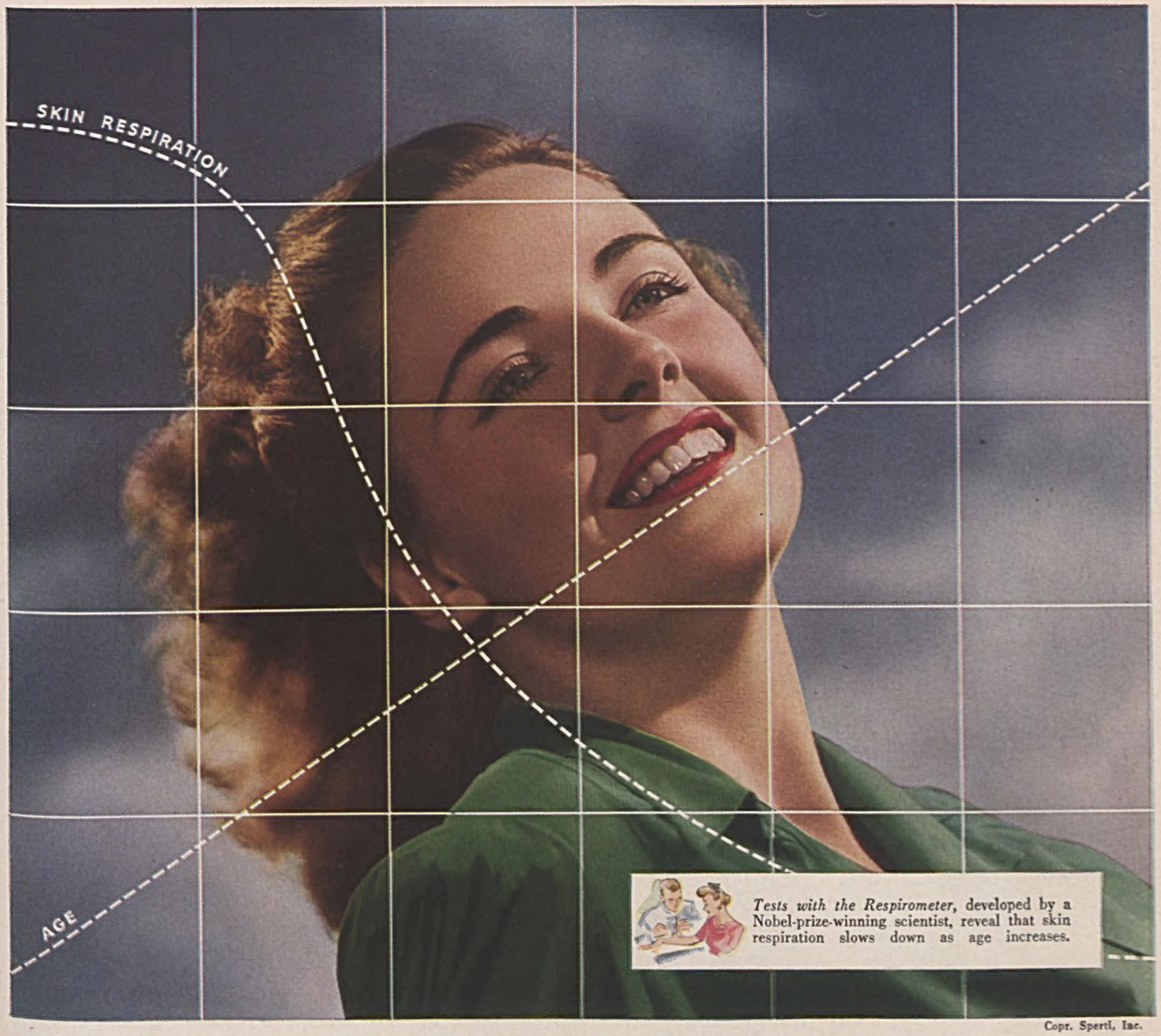

Tests with the Respirometer, developed by a Nobel-prize-winning scientist, reveal that skin respiration slows down as age increases.

Copr. Sperti, Inc.

How long can a woman expect to hear...

"YOUR SKIN IS SO YOUNG, SO FRESH, SO ADORABLE"?

You have dreamed of looking forward... not forever back... to an adorably young, *fresh* complexion, soft as the caress of a cloud.

But now you are not dreaming! Scientists in a world-famous research institute have found Biodyne R*... which quickens the skin respiration that the years would slow down, that many cosmetic ingredients (for all their beauty benefits) have heretofore retarded. Precious Biodyne R is yours to use in luxurious SRF Night Cream and Day Lotion... yours to reach for confidently, knowing that it will permit natural skin respiration... that it will help you keep the adorable softness that is so characteristic of a fresh normal skin. Don't wait another day to begin giving your skin the benefits of this wondrous, new discovery. Sold at leading department stores.

**Not a vitamin, not a hormone, but the newly discovered Skin Respiratory biodyne. No other skin-care preparations contain Biodyne R.*

SRF *Night Cream · Day Lotion* **WITH BIODYNE R**

SRF NIGHT CREAM... luscious, fragrant, easily absorbed by your skin. $4.50, 5 weeks' supply. (Taxes extra.)

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Exquisite as their flower-fresh contents, are ATTAR OF PETALS porcelain-white apothecary jars . . . each with its own hand-painted motif . . . each an authentic treasure you'll cherish and use forever. At leading stores everywhere. Priced from $1.00 to $3.75. Jean Vivaudou Co., Inc., 10 W. 33rd St., N.Y.C.

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Write us for a Make Your Own Merry Christmas Booklet and for the name of your nearest joyce dealer.

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The neighbors show off their Victory vegetables

The neighbors are getting acquainted again! They are taking each other's children to school—borrowing pressure cookers and trading recipes and flower cuttings. Over garden walls and back fences—they plan little suppers to show off the results of their Victory gardens. Everyone brings a few bottles of Coca-Cola—some food, and a prize vegetable to decorate the table. There is great rivalry among these ardent vegetable and flower growers. On the subject of refreshment, however, they all agree without an argument. It's ice-cold Coca-Cola for all the neighbors at these "bring your own" parties.

Laura Lee Burroughs

Flower Arrangements by Laura Lee Burroughs. The new volume #3 and volumes #1 and #2—Suggestions for brightening the home with flowers and refreshment. Color photographs of flower arrangements . . . table settings . . . and ways to serve Coca-Cola. You will want one or more of these three volumes at only 10¢ *each*. Send your name and address (clearly printed) with 10¢ in coin or stamps for *each* volume (to cover cost of handling and mailing) to THE COCA-COLA COMPANY, ATLANTA, GEORGIA, Dept. VE.

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Deep-toned Natural Mink lavishly handled in a Fromm coat of regal magnificence . . . shown with Daché's head-hugging sequin hat and Delman pumps. The coat, $2850 plus federal tax.

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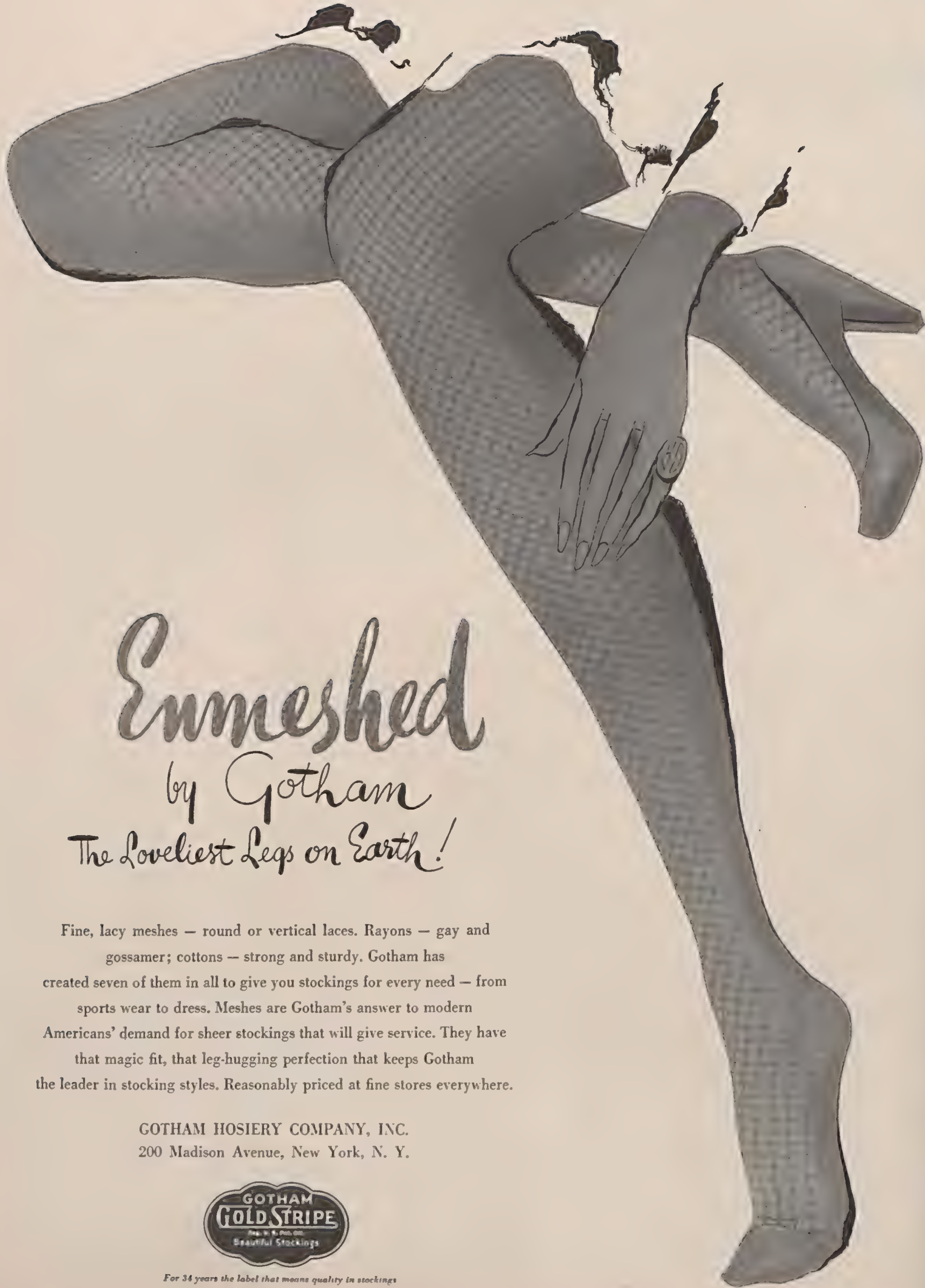

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Fine, lacy meshes — round or vertical laces. Rayons — gay and gossamer; cottons — strong and sturdy. Gotham has created seven of them in all to give you stockings for every need — from sports wear to dress. Meshes are Gotham's answer to modern Americans' demand for sheer stockings that will give service. They have that magic fit, that leg-hugging perfection that keeps Gotham the leader in stocking styles. Reasonably priced at fine stores everywhere.

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One look at her dreamy-smooth complexion...and you know why the Captain surrendered his heart. For every man loves to see a young, velvety-looking complexion. Take a good look at your own skin. Is it drab and dull? Does it have annoying dry patches? Then, *today,* start to give your complexion a smooth, appealing freshness with these fine Tussy preparations.

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The meticulous quality standards that govern the weaving of Utica Percale assure a fabric that is exceptionally long-wearing as well as exceptionally lovely. To be just a little technical, every thread in Utica Percale sheets is made from choice, long staple cotton that has been put through the extra combing process. This gives them a lustre, strength and silk-like quality that cannot be achieved by cheaper methods.

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THE CHARM OF SIMPLICITY... The inspiration we draw from early American times, today, is one of vitality and freshness—for the men and women whose courage and foresight built a new world, invested their art with similar forthrightness and originality. The primitive living conditions of colonists settling on virgin soil, were soon replaced by a life of culture and comparative comfort. The South particularly, by the middle of the 18th Century, had evolved its own design of gracious living.

Large houses of quiet dignity and balanced, symmetrical proportions studded the landscape, their formal tranquillity repeated in the beautiful gardens. Projected against this background of elegance and repose, the day-to-day existence of the gentry became marked by a pleasant round of gallantries and entertainment—the plantation manors, focal units of merry times and gala hospitality. Dinners were an opulent rite, with richly scented flowers and scintillating silver adorning the table. Dancing—formal minuets, waltzes, polkas to the crystal-clear accompaniment of the harpsichord or the soft music of an ensemble—was a favorite form of entertainment.

The stately elegance that colored this period of American history has been extolled in silver, by Wallace. Grand Colonial, with its rhythmic silhouette and glowing opalescent finish, is a re-creation of the colonial fiddle motif, in the grand manner. Crowned with a sparkling petal scroll tip, it reveals from every view the full-formed contours of the design. This is Third Dimension Beauty, exclusively Wallace.

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Grand Colonial

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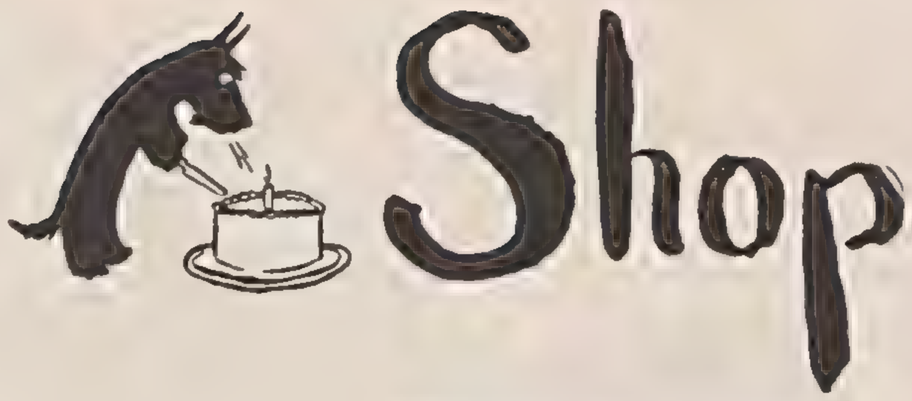

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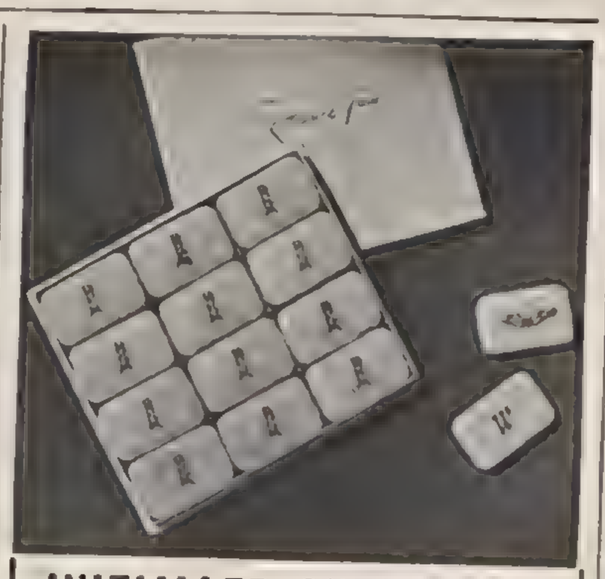

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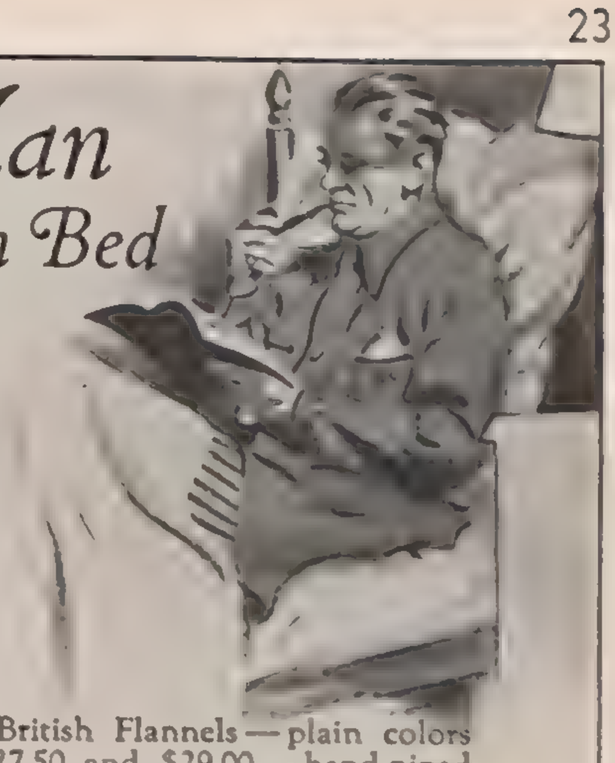
For the Man Who Reads in Bed



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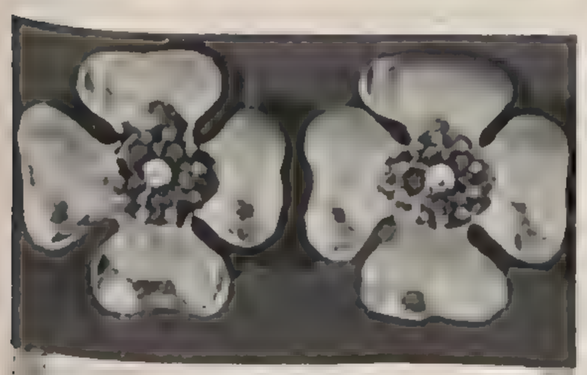

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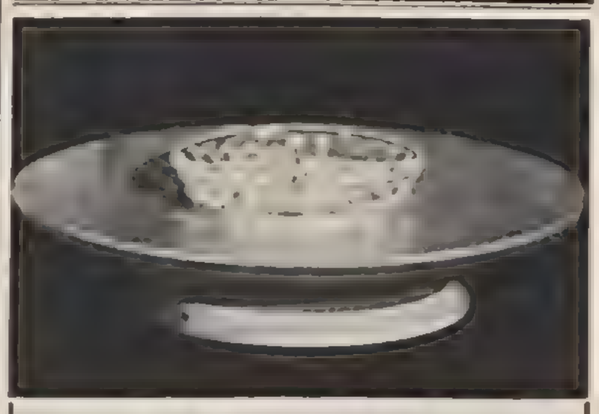

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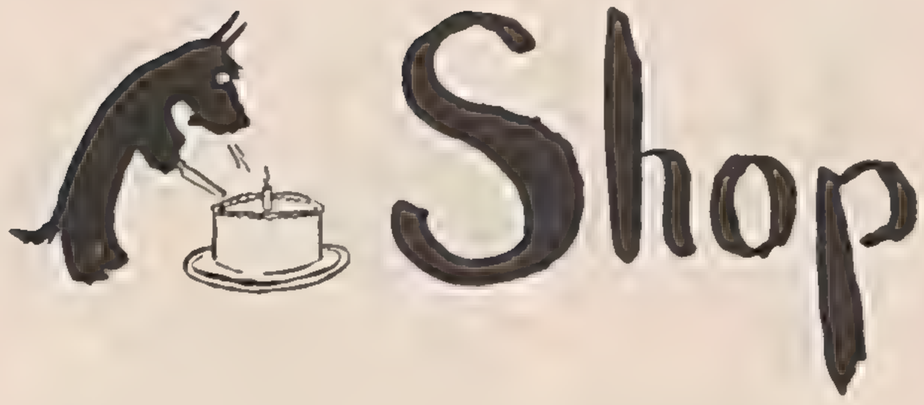

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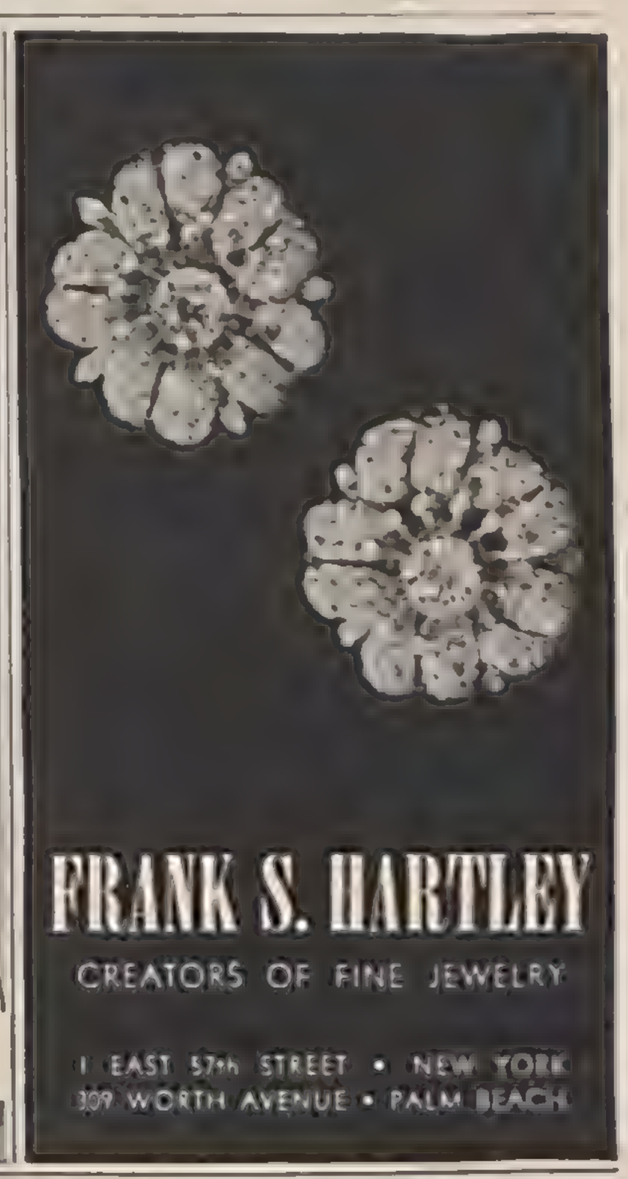

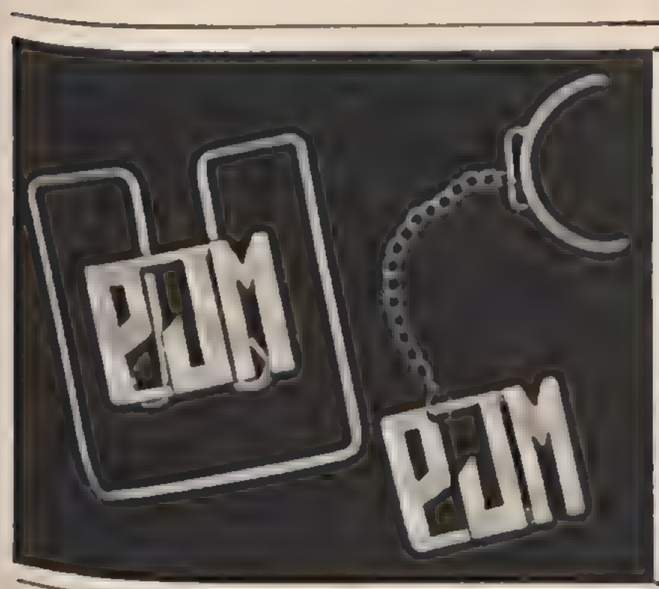

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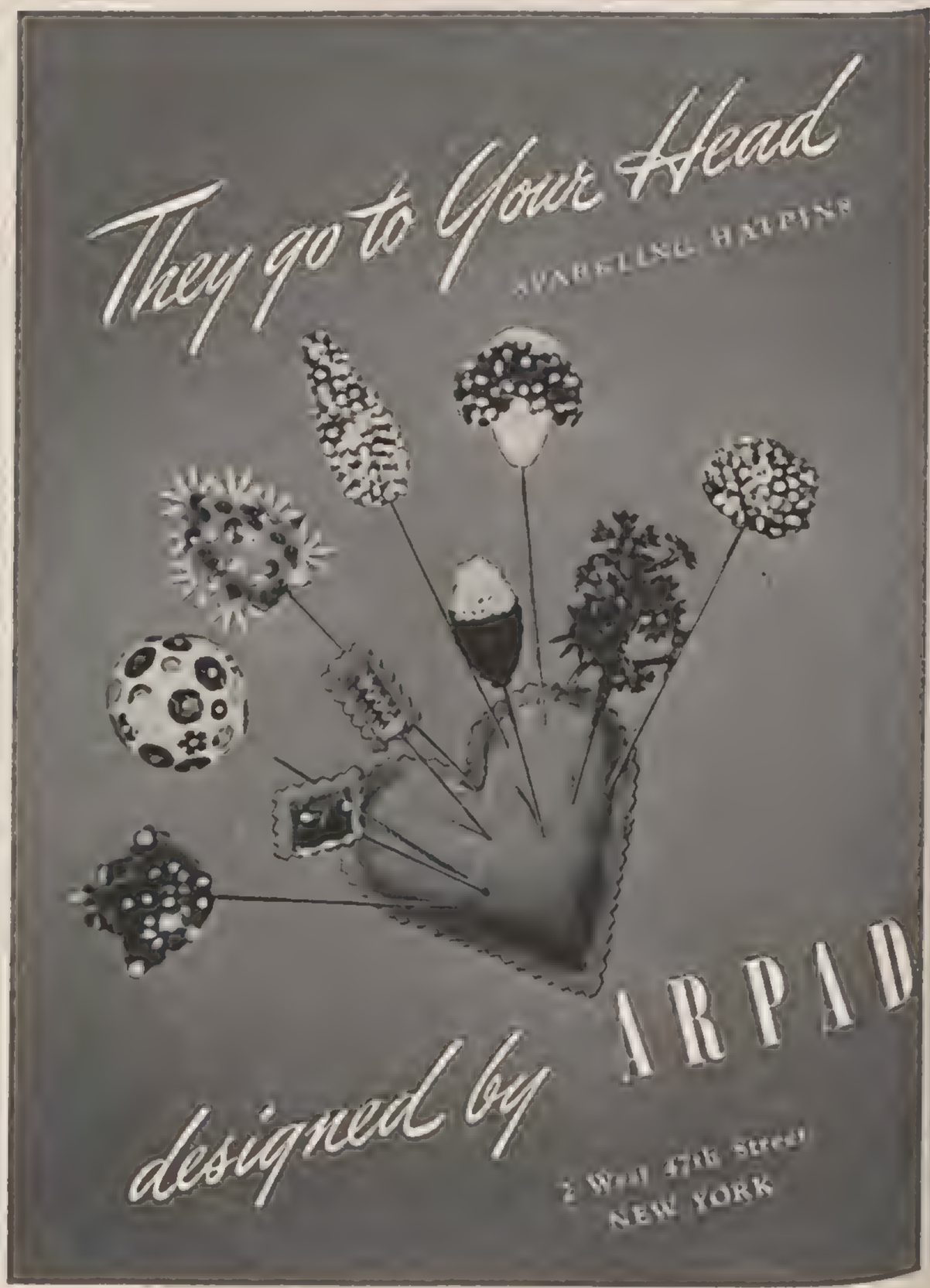

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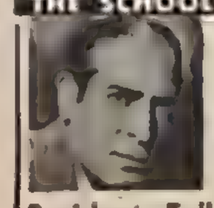

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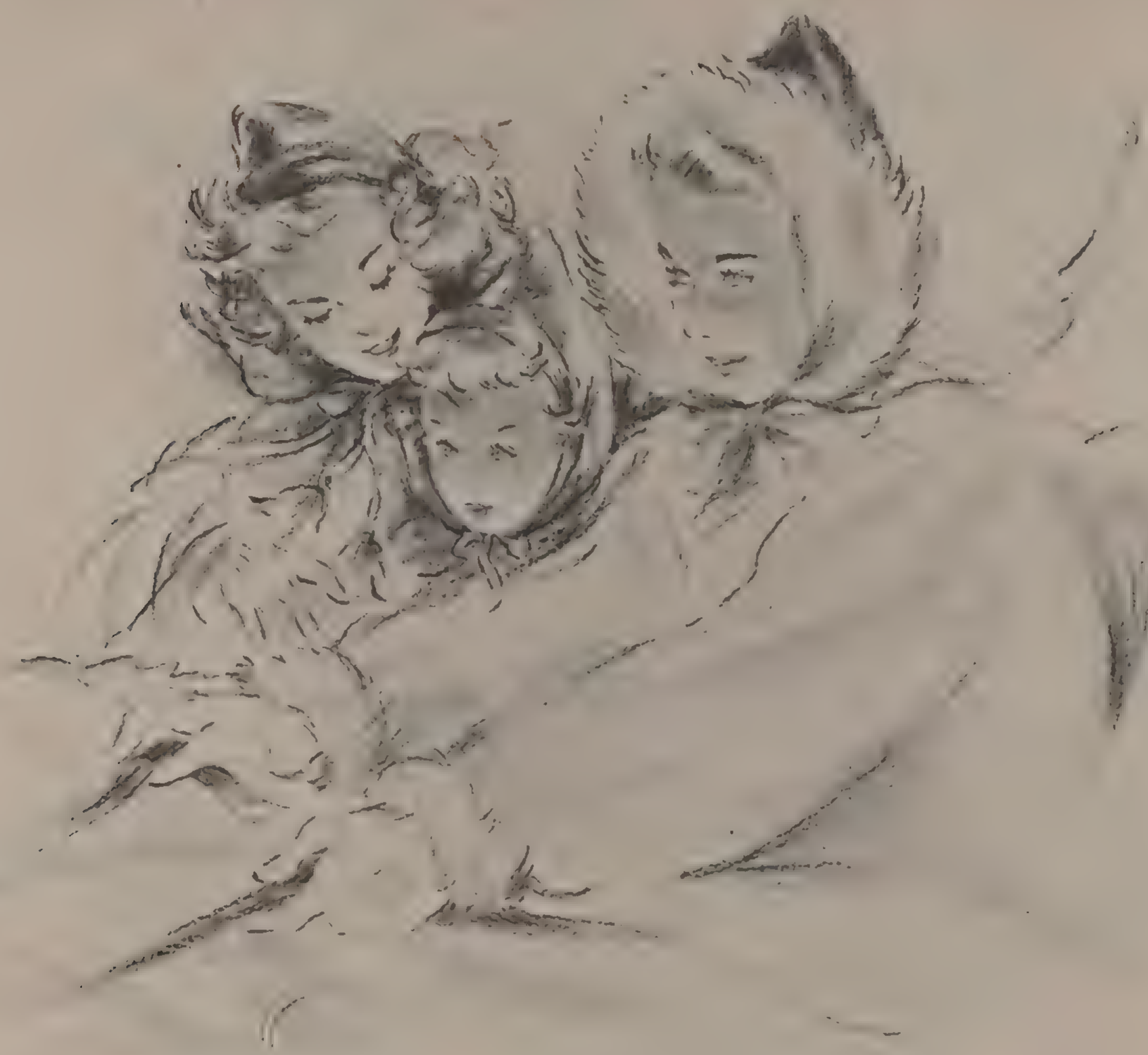

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ON THE COVER. The first issue of Vogue, December 17, 1892, in the lacquered hands of a Reader of 1943. This Fiftieth Anniversary issue presents a cavalcade of nostalgic memories from the years that Vogue has seen —a procession that begins half a century ago and leads to Now. Not all of the great beauties, fashions, world figures, taste, which made those issues, can be packed into these pages, but perhaps enough to serve as a mnemonic guide to a reader's recollections. (Photograph: Rawlings)

November 15, 1943 Contents

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THERE ARE TWO VOGUES: AMERICAN and BRITISH (French Vogue is temporarily suspended). EDNA WOOLMAN CHASE, Editor-in-Chief of the two Vogues. AMERICAN VOGUE. Editorial and Advertising Offices, 420 Lexington Ave., New York, 17. Cables: Vonork, New York. MANAGING EDITOR: Jessica Daves. ART DIRECTOR: Alexander Liberman. ART EDITOR. Arthur Weiser. FEATURE EDITOR: Allene Talmey. Associate: Mary Jean Kempner. FINE ARTS: Frank Crowninshield. FASHIONS: Babs Willaumez Rawlings, Sally Kirkland, Barbara Cushing Mortimer, Eleanor Scully Montgomery, Muriel Maxwell, Mildred Morton. BEAUTY EDITOR: Evelyn Green. HOSTESS EDITOR: Millicent Fenwick. SOCIETY EDITOR: Margaret Case. SHOP-HOUND: Despina Messinesi. COPY EDITOR: Marcelle McGuane. Associate: Sarah Tomerlin Lee. MERCHANDISE SERVICE: Frederika Fox. Associates: Madeleine Darling, Alice Burrows. BRITISH VOGUE: 1 New Bond St., London, W. 1. Audrey Withers, Editor. Harry W. Yoxall, Managing Director. Vogue Editors on foreign service with he Red Cross: Bettina Wilson, Lydia Sherwood, Katherine Blake. COPYRIGHT 1943 by The Condé Nast Publications, Inc. The entire contents of Vogue—text and illustrations—are protected by copyright in the United States and countries signatory to the Berne Convention and must not be reproduced without permission. Title Vogue, incorporating Vanity Fair, registered in U. S. Patent Office. Vogue is manufactured in the U.S.A. by The Condé Nast Press. SUBSCRIPTIONS: For the United States, Possessions, and members of the Pan American Postal Union, $6 a year, $8 for two years, in advance. For Canada, $1 additional per year for Tariff. Single copies, 35c; in Canada, 40c. Executive and Publishing Offices, Greenwich, Conn. Iva S. V. Patcévitch, President; F. L. Wurzburg, Vice-President; W. E. Beckerle, Treasurer; M. F. Moore, Secretary; F. F. Soule, Business Manager

In this issue –
We review the
fifty years that
Vogue has seen –
A long look at yesterday
through the eyes of today
Edna Woolman Chase –

Fifty years of Vogue

In the fifty years that Vogue has seen, Vogue itself has become a part of the country's scene, an image, a handy epithet for clothes, a symbol in fashion language. It has been a factor in one of the leading industries, a force in the economic life of the country. It has mirrored and reported the fashions and arts of five decades, and influenced the taste of millions. To survive those strenuous fifty years, Vogue has swerved from its original purpose only once. That was in 1910, when it broadened its scope from a fashionable magazine to a magazine of fashion. In its life, it has had only three publishers: Arthur Turnure, Condé Nast, and now Iva S. V. Patcévitch. It has had only three editors: Josephine Redding, Marie Harrison, and Edna Woolman Chase. Vogue's career has been in essence like that of a polished, beautiful, internationally-minded woman, concerned with the amenities of life, but always stiffened with a moral fibre, a spine of steel.

Vogue was started at a luncheon in the Gay 'Nineties. A well-born, thin little weekly, out every Saturday, it was sponsored by a long list of stockholders whose names were in that slender little volume at that time only five years old—known as the *Social Register*. Its first publisher was the handsome, broad-shouldered, Princeton man, Arthur Turnure, who began right off to disseminate taste rather like a social Johnny Appleseed.

Vogue then was full of opinions, full of authoritative social dicta, edited for men, as well as women. At that time, according to one issue, "There was a new generation of men of leisure springing up." And among these men, wrote the author, "I had friends who talked of nothing but proper clothes, amateur sports, entertaining, and manners." Vogue took such little cracks at the public as this, "Now that the masses take baths every week, how can one ever distinguish the gentleman?" In addition to this, however, Vogue drew an acid picture of the smart world of the era, of New York when Society was truly important, serious, and of enormous interest to what New York then considered the uncultivated provinces. But the editorial formula also provided for columns of flaming, serious politics, corny jokes about young girls married to elderly husbands, sketches of the Bathing Girl, the Bicycle Girl, and the Summer Girl, 1893's version of the pin-up girls, and detailed coverage of all the royal doings in Europe. *(Continued on page 35)*

Vogue had a fabulous social column, called "As Seen by Him," which took the readers to the fashionable balls, the good clubs (there were twelve to which a gentleman must belong), the fashionable tailors. "Him" even had a valet, a fictional character, called Meadows, and the two lived in a clubman's Elysium, the Calumet Club. Even in those days, the column was ridiculed, but it was read. "Him" taught the outsiders what the insiders were like. He even taught them that it was smarter, if one wanted to be a swell of swelldom, to say dinner-jacket instead of tuxedo. For years, Vogue ran a department entitled "The Well-Dressed Man."

But the heart of the magazine was Vogue's Social Supplement, with its early notes about the Wednesday-night rosebud dinner at Mrs. William D. Sloane's, the subscription concert at Mrs. Theodore Havemeyer's, which was "admirably suited to a private house, as it included some of the most delicate bits of Mendelssohn, Liszt, Grieg, and Wagner." The Supplement included a calendar of births, marriages, deaths, dances, and dinners. It listed "Intimations," which was formalized gossip of who was leaving town, but never why; "Correspondence," which told of late arrivals at hotels; and "Foreign Travel," with lists of sailings and passengers.

Running this cozy little publication, with its some 25,000 circulation, was Arthur Turnure and his editor, Mrs. Josephine Redding, a violent little woman, square and dark, who in an era when everyone wore corsets, didn't. Mrs. Redding always wore a hat in or out of the office, and once when she was ill in bed, she received one of her staff in her nightgown and a hat. She would come bursting into the small office, indignant, a depressed cat in her arms, talking about how she had accosted a man beating a dray horse, how she had had him hauled off to the police station. She made of Vogue, as far as it was within her power, a magazine published in the interests of high society and her own pet theories. She was passionate about a number of causes, all of which were exploited in the issues, but none of them were either Society or fashion. One day in her exuberant hat, wide-brimmed and pancaked, giving her a look of being flattened by a windstorm, she pulled off the journalistic coup that was a sensation to her readers. By a miracle of persuasion in a reticent age, she obtained permission to have sketches made of Consuelo Vanderbilt's three-thousand-dollar lingerie trousseau, all cambric, embroideries, laces. Miss Vanderbilt's marriage to the Duke of Marlborough was the great international match of the era. Mrs. Redding, an emotional, but professional woman in a group of pretty

HAT PROFILE, 1893 TO 1943

Top to bottom: Victorian Carriage Hat, mélange of tulle, plumes, jewels.
1903, Gibson Girl wheat straw sailor. 1913, three-foot velvet Merry Widow hat.
1923, deep straw cloche, cheek curls, bangle-bracelets, cigarette-holder.
1933, vampish glycerinized ostrich toque. 1943, antelope helmet by Lilly Daché.
• Period hats above, dresses on page 37, courtesy of the Museum of Costume Art.

amateurs, will always be remembered, not because of her passion for animals or her contempt for men, not for her clothes (for she didn't practise what she published), but because it was she who thought of the happy name "Vogue" for the new magazine.

In that intimate office then was Edna Woolman Chase, a young woman of Quaker origin, with brown hair, amber-coloured eyes, and eyebrows forever questioning. People said those eyebrows gave the key to her whole character. She didn't realize she was learning to be an editor just by being around when editing was done. She sat in those days in the "bull pen" with everyone else. A gatherer of work, she eventually was copy chief, sitting at a big table. She wrote captions then, which ran something like this: "Mauve is the prevailing nuance of the hour, it extends to the flowers on one's dinner-table, even to the ear posies of one's carriage horses." Across the same room sat Turnure, who was usually involved with the magazine's layout, then mainly a matter of clipping and pasting the galleys, and inserting the engravers' cuts of sketches wherever they seemed to look best. Edna Woolman Chase watched that process. As Turnure frequently let the afternoons slip away at the fashionable Calumet Club, she began to make up the magazine, until at last, with no title at all, she inherited all kinds of duties.

As skeptical then, as questioning in those days as she is today—when those characteristic eyebrows seem to have become permanently raised—she is forever asking her staff, "Why?" A woman of brutal frankness, she depends on a sense of humour and what she knows is her definitely feminine type to soften her somewhat iron hand. She doesn't conceal from herself that her group of young editors could frequently choke her when she throws some of their most cherished fantasies into the scrap-basket, but she keeps on hoping that they still put up with her in spite of it all. She may seem to edit by hunch or by guess, but she has a clear idea of just what Vogue's function as a mirror and reporter of the times should be, because, together, she and Condé Nast evolved that formula.

In those early years, she was just a hard-working editor in a big room with roll-top desks, and right in the centre, in great wire cages, on high stools, sat the bookkeepers, noting, after Arthur Turnure's death in 1907, the declining circulation. Then, in 1909, Vogue was bought by Condé Nast. The reputation of the new owner was that of a hard, brilliant, rather ruthless business man, with a fantastic record made as advertising director of *Collier's Weekly*. He was also reputed to be shy, reserved, *(Continued on page 109)*

DRESS PROFILE, 1893 TO 1943

Top to bottom: 1893, Worth tradition—satin dress, leg-o'-mutton sleeve. 1903, like a Redfern, broadcloth afternoon suit. 1913, peg-top taffeta. 1923, fringe flapper dress, very Vionnet...Chanel. 1933 Balenciaga slipper-satin portrait dress. 1943, décolleté short evening dress

1893 1903

Vogue's first ten years

Spanking pairs jog along at a top speed of ten m. p. h.; the horseless carriage is still a mechanic's pipe-dream

Harry McVickar, Vogue's first art director, draws the 1893 pin-up girl—hour-glass figure, 18-inch waist

Ward McAllister (in costume here) lists "400" for Mrs. Wm. Astor

Mrs. Burke Roche, at Horse Show, in leg-o'-mutton sleeves

Turkish corners are a decorating rage: teakwood tables, Oriental rugs, hassocks, divans, peacock feathers, stained-glass windows

Knickers appear on daring bicyclists; Newport bathers take timid dips in knee bloomers, corsets, black silk stockings, and silk-tied turbans

Mrs. J. Borden Harriman rides recklessly, fights for suffrage—later turns diplomat

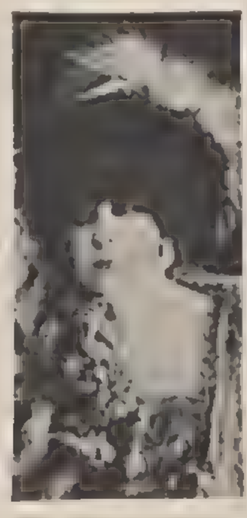
Zola writes "Nana," and critics call it cancerous. Du Maurier's best-seller makes Trilby and Svengali the pet charade act of the day. Kipling becomes the British Empire's best salesman

Ladies don't smoke, but some do, and build private smoking rooms in their houses

Theodore Roosevelt at Sagamore (he's in the natty sailor suit). In 1898, he becomes the Rough Rider hero of the Spanish-American war

Adm. Dewey's medal, presented for his victory at Manila

Madame Pierre Curie; she and her husband discover radium



Three of the world's greatest actresses take New York by storm: Madame Réjane in Sardou's "Madame Sans-Gêne"; the divine Sarah Bernhardt in Rostand's "L'Aiglon"; tragic Eleonora Duse in D'Annunzio's dramas

Here begins a ten-page panorama of the fifty years that Vogue has seen—illustrated by photographs and drawings reproduced from old issues of Vogue

At the Chicago World's Fair, Tiffany exhibits fabulous diamond stomachers, tiaras, pearl dog-collars

Walking skirts flick the muddy streets, and crusades start against vile habit of public expectorating

Russian Czarina in her wedding-dress. She and Czar Nicholas II. are crowned in 1896

International marriages dot calendar and provoke caricatures. (Left) Consuelo Vanderbilt marries the Duke of Marlborough—in N. Y.'s palm-banked St. Thomas' Church

Lily Langtry, the beautiful Jersey Lily, wraps up in an opulent chinchilla cape

Mrs. William McKinley, wife of the President, wears this American dress at Inaugural Ball

Regal satin and tulle dresses by Worth brighten the best beauties

Lovely Mrs. Francis Egerton Webb, hair prematurely grey, is White Queen of Opera

1893–1903....The rich era of Parma violets and débutantes carrying long-stemmed American Beauty roses. The smartest women wore emeralds, lorgnettes, pearl dog-collars, and coddled pug-dogs. Everyone argued about the French Dreyfus case, read *Graustark, The Prisoner of Zenda*; gave children *Little Lord Fauntleroy*. The great dressmakers for the "swells of swelldom" were Worth, Redfern, Callot, Doucet, Dœuillet.

President McKinley, the day before he was assassinated said. "Isolation is no longer possible or desirable; God and man have linked the nations together." The Bradley Martins gave That Ball; Lizzie Borden, tired of a pork-chop diet, gave the axe, the prosecutor said, to her parents. The Waldorf-Astoria opened. The trial of Oscar Wilde was mentioned in 900 sermons. Among the great beauties were Mrs. Clarence Mackay and Mrs. Cass Canfield. Mrs. William Astor ran Society. Pinero's "The Second Mrs. Tanqueray," Shaw's "Candida," Debussy's "Afternoon of a Faun," and Stephen Crane's *The Red Badge of Courage* were trail-blazing. William Jennings Bryan made his radical "Cross of Gold" speech. Calvé sang "Carmen." Victor Emmanuel III., the present King of Italy, was crowned. Newport took up the fad of the newly-invented automobile.

"Florodora" is smash hit—its chorine sextette raving beauties

Queen Victoria's 64-year reign comes to an end in 1901. Above: a memorial painting of an early levee—Prince Albert is on her left

Painting by the ace artist, J. A. McN. Whistler, who dies in 1903

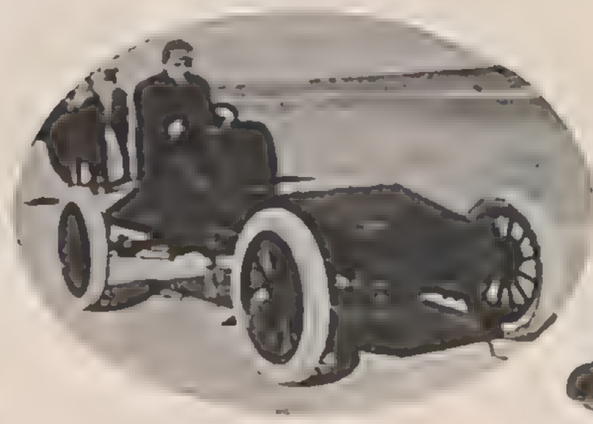
TURN THE PAGE FOR THE NEXT DECADE

1913

Vogue's second ten years

Theodore Roosevelt and Mrs. Roosevelt; he is President 1901-9

Alexandra is England's beautiful Queen, wife of bon-vivant Edward VII.



Barney Oldfield steps on the gas at Ormond Beach, Florida. He and W. K. Vanderbilt set the early speed records of almost 60 m. p. h.

Gay, witty, M. Stuyvesant F. overthrows st. foppery, flamme

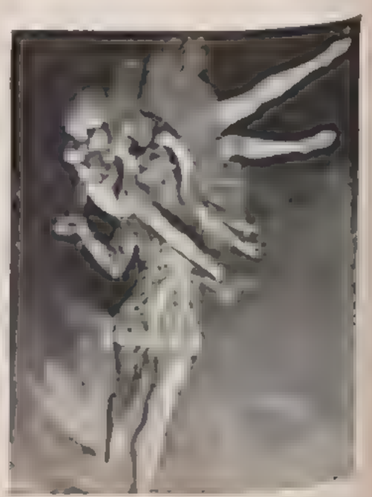
Billie Burke co-stars with John Drew—later weds Florenz Ziegfeld

Mrs. John J. Astor, Philadelphia beauty, is undisputed leader of New York society

Débutante of 1908, Miss Marjorie Gould wears a beplumed Merry Widow hat

William Howard Taft and Mrs. Taft summer in Murray Bay, Canada. He succeeds Roosevelt as President in 1909

Five years after their first flight at Kitty Hawk, the Wright Brothers are awarded a medal for the world's longest (100 miles) airplane flight



Nijinsky and Karsavina —new sensations of the Russian ballet, dance "Bird of Fire" in Paris

She's the original Gibson girl, beautiful Mrs. Charles Dana Gibson, wife of the painter

Rival of the Gibson girl on nation's posters: Harrison Fisher's "Butterfly Girl"

The new monarchs of Great Britain, King George V. and Queen Mary, attend the investiture of Prince of Wales

Decorating fetishes—bronze-and-fringe lamps, cut-glass, and antimacassars and plush

Femme fatale—pantherish Theda Bara, the movies' first great vamp

1903–1913. The richer era of extravagance and ceremony, of white gloves, white ties, and dinner-cards. Beauties were praised for their skin, their matchless carriage. Everyone talked of psychoanalysis, Edith Wharton, "Bluebird," David Belasco's realism, Stravinsky's "Le Sacre du Printemps," and how Peary reached the North Pole. Hundreds stormed "The College Widow." Oklahoma was admitted as a state, and San Francisco had its earthquake.

The smartest women wore false hair, ropes of pearls, discussed whether canvasback should be rare or raw. Bridge, golf, and horses were manias. Alice Roosevelt was a shocker. The new millionaires were oil, steel, mine, and railroad men, and the smart places to go, besides Europe, were Newport in August, Lenox in September, Aiken in October. The *Titanic* sank, the Panama Canal was finished, suffragettes rocked the country, and Mrs. John Jacob Astor ran Society. Everyone knew the War was coming to end this ritualistic era.

Mrs. Alfred G. Vanderbilt shows horses, likes coaching; a great N. Y. and Newport hostess

Corsets laced to the fainting point, hips are padded, petticoats costly, dress bodices are boned, skirts billow, and make-up is rice-powder, a touch of rouge

Longchamp race-goers wear outsize aigrette hat, lace dress, parasol

New stars: George M. Cohan sings in his first musical, "Little Johnny Jones." Enrico Caruso, great Italian tenor, joins the Metropolitan

Lillian Russell is the great beauty and musical star, a friend of Diamond Jim Brady

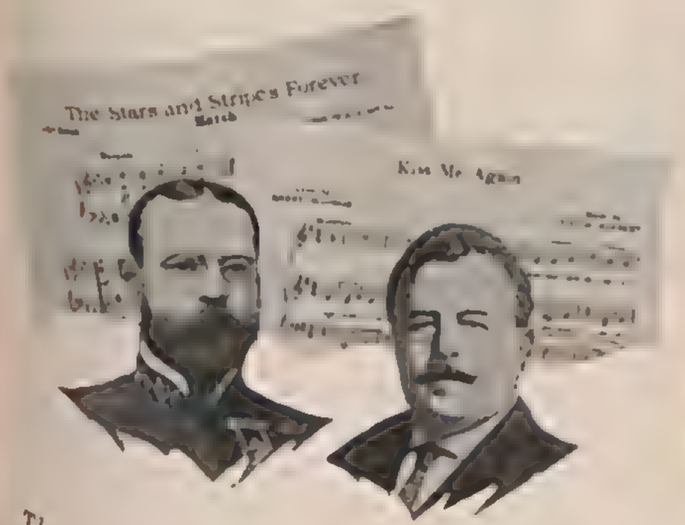
Anna Pavlowa, supreme ballerina of the world, makes American début

Black stockings with lace inserts are not naughty but nice—costly

Miss Elsie de Wolfe, pioneer woman decorator, does interior for the new Colony Club

Gaby Delys, long-legged doll of Europe's music-halls, sets New York agog

America's beloved actress, Maude Adams, plays the coony Scotch wife in Barrie's "What Every Woman Knows"



The great tunesmiths of the day: John Philip Sousa writes his finest march, "The Stars and Stripes Forever"; and Victor Herbert's waltz, "Kiss Me Again," is whistled by all

Society's favourite portrait painters: Boldini paints the statuesque Mrs. Clarence Mackay; Sargent paints Mrs. Henry White in a costume ball dress

Mrs. O. H. P. Belmont leads a Suffrage parade down Fifth Avenue

TURN THE PAGE FOR THE NEXT DECADE ➡

1913 1923

Vogue's third ten years

Woodrow Wilson becomes President in 1913. Ass't Secretary of Navy is Franklin D. Roosevelt—talking here to Senator Lodge—later arch-opponent of the League

Vogue puts on America's first fashion show in 1914, when war halts French imports. Left: two American designs in the show. Right: Mrs. Harry Payne Whitney—a patroness

Irene Castle bobs her hair; she and Vernon "Castle Walk"

The whole nation takes to tangos, tea-dances, and gigolos emerge from nowhere—"Escorts whose profession is dancing before anomalous audiences"

1913–1923. The even richer era of war and post-war extravagance, of pretties in paradise feathers, of men about town discussing brands of champagne and breeds of jumping horses. The smartest women wore spats, Poiret's lampshade tunics, danced in *robes de style* from Lanvin, Jenny, and Premet, gave smart little dinners. Everyone argued about the new income tax, later bought Liberty Bonds and fought the Boches. The politicos listened to rock-jawed Woodrow Wilson's Fourteen Points, read about the Versailles Treaty, Lenin, and the Weimar Republic.

The shimmy and jazz took hold, and cartoonists poked at *Babbitt* and Einstein's Theory of Relativity and "Abie's Irish Rose." Galli-Curci sang Lucia. The first post-war fashionables bobbed their hair, looked hard and neat, hobbled in Callot's skirts. The great beauties were Mrs. Philip Lydig and Mrs. Robert Goelet. Society, with no leader, took to the cabarets where "bootleggers are admiringly pointed out to the young men of fashion, demi-mondaines to the débutantes." Ending an era, Mussolini boarded the train to Rome to put Fascism in power, and Hitler went to prison.

Russia revolts in 1917, Bolsheviks assassinate the royal family July 18, 1918... bedlam. Lenin in power

War ends, Nov. 1918. Clemenceau and Pershing at Versailles

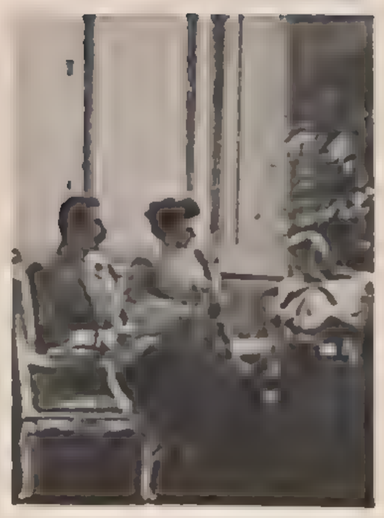
Aigrettes on post-war hats, photographed by Baron de Meyer

Mary Pickford with her corkscrew curls becomes America's cinema sweetheart

"Nude Descending Staircase": Cubism gets jeers, cheers, at 1913 Armory Show

Hobble-skirts permit walking room only (street-cars adjust steps). Poiret's pet tunic and a shackling suit

King of England and Emperor of Germany ride amiably together at a kinsman's wedding year before war



Archduke Francis Ferdinand and wife. His assassination at Sarajevo touched off war

George Bellows sketches Billy Sunday, the ranting, soul-saving evangelist of these early 'Twenties

Heartbeat, sheik Rudolph Valentino co-stars with Alice Terry in "The Four Horsemen"

War simplifies the fashions, brings out this "mannish" tailored Norfolk suit of white flannel

The Nestlé Permanent Hairwave

Beauty epic! Nestle's wonder-machine (invented 1906) arrives in America in 1915 and changes the manes of nation

War! War! April 2, 1917. President Wilson asks Congress to declare war against Germany

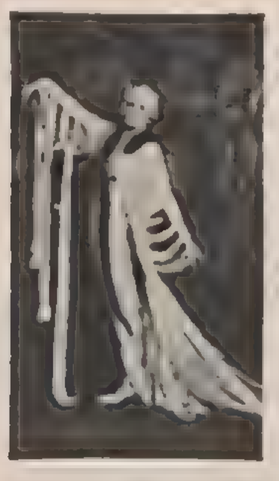
The nation hurries into uniform—here, Mrs. George F. Baker, junior, leads a Red Cross parade

Everyone is canning, knitting, buying Bonds, singing "Over There"

Mrs. Philip Lydig leads suffragists—women finally get the vote in 1920

Chuckling old cynic George B. Shaw writes idealistic "St. Joan"; sad young cynic, F. Scott Fitzgerald, "This Side of Paradise"

Liquor disappears? 18th Amendment goes into effect in 1920. Great Drought begins



Dolores, famed mannequin of pre-Powers days, in Lucille gown

Down go waists, up go skirts. Helen Dryden sketches type done by Lanvin, Callot, Paquin. (Right: Patou model)

TURN THE PAGE FOR THE NEXT DECADE

1933

Vogue's fourth ten years

President Harding's scandal-ridden term ends with his death in 1923; parsimonious, Vermont-laconic, Vice-president Coolidge succeeds him

Lady Elizabeth Bowes-Lyon marries Duke of York in 1923. Thirteen years later, they reign

Two stars get their finest rôles: John (Profile) Barrymore in "Hamlet"; Jeanne Eagels in Somerset Maugham's long-lived success, "Rain"

Ann Pennington and Claire Luce in Ziegfeld's Follies

Anita Loos writes "Gentlemen Prefer Blondes." (Photographed by Beaton)

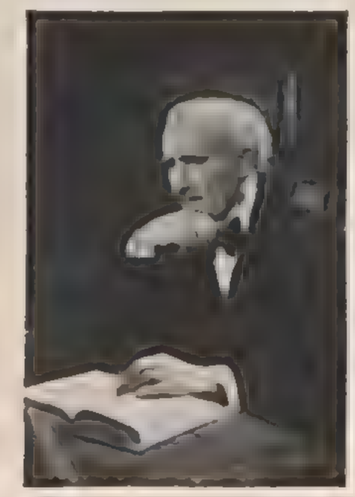
Top women in tennis: most beautiful—"Poker Face" Helen Wills; best-dressed—the temperamental Suzanne Lenglen

Harlem gives with the Charleston; speakeasies mushroom everywhere; needled beer, bathtub gin

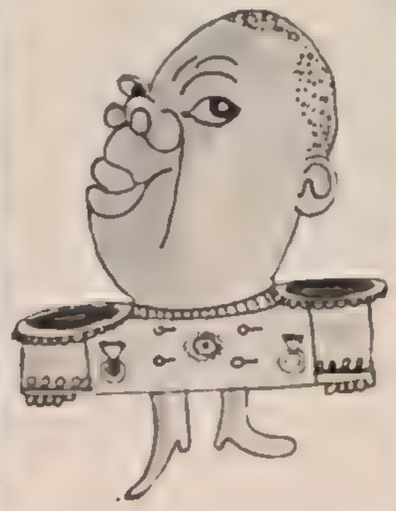
Charlie Chaplin admires his snowman self at St. Moritz. Skiing becomes chic

Pyjamas make début on Lido Beach—worn here by Lady Millicent Hawes. With her, Mrs. Cole Porter

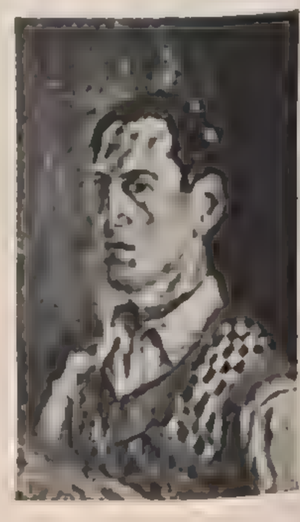
Overnight change in skirts—winter of '29-'30. Up to knees, presto!, down to floor



Arturo Toscanini, uncompromising on politics, music; conducts Philharmonic



Louis Armstrong pioneers hot jazz and swing with his moaning-low and high cornet solos



Self-portrait of George Gershwin, who put America to music in "Porgy"

1923–1933. The richest and the poorest era of all, the wildest and the meekest. The smartest women shingled their hair, plucked their eyebrows to a thin curve, wore slave-bracelets, their skirts to the knee, and lived in Vionnet's blouses and Chanel's beige jersey chemise. Flat-chested débutantes were gay, rude, didn't mind gate-crashers at $10,000 débuts. The young were going to the dogs comfortably in rumble seats.

Palm Beach had its golden age. Chic women had white drawing-rooms, fringed evening dresses. Everyone talked of Al Smith; the first talkie, Al Jolson in "The Jazz Singer;" played contract bridge and mah-jongg. Racoon coats, flasks in pockets were at football games. Everyone until the Great Depression talked Wall Street. The Japs took Manchukuo. Suddenly there were apples on street corners, and the rich were the new poor.

Snip! Snip! All heads are cropped, shingled, get boyish hair-cuts. All ears disappear under cloche hats; all knees appear below short skirts

Half the world wears Vionnet's geometrically-jagged dress hems; the other half, Chanel's jersey jumpers and cardigans

Squared-off, sawed-off "modernistic" furniture dominates the Paris' Decorative Arts Show

Flappers are deaf to tut, tuts. They smoke, drink, telephone men at their clubs, anywhere, comb town for dance partners

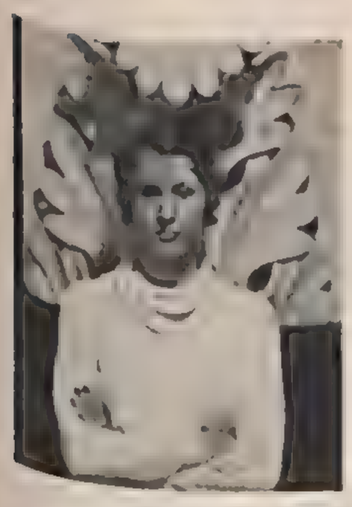
Katharine Cornell stars in "The Green Hat." (Steichen photo)

All the world beats a path to the Riviera. Here, a lunch party at Maxine Elliott's Cannes villa—magnet for international celebrities

Two who revamp America's looks: Greta Garbo's shoulder-length mane, gashing red lips; Mae West makes the nation curve-conscious

Ernest Hemingway, author of the moving war novel, "Farewell to Arms," with his family at Florida Keys hideaway

The Stock Market crashes in 1929. Black Friday; suicide of the "customer's man"; suicide of the customer; end of two-cars-in-every-garage era; start of Great Depression



Miss Millicent Rogers, fine-boned young American beauty; most glamorous girl of her day

Richest girls make début—Doris Duke, Barbara Hutton

England's gift to brittle, ultra-sophisticated comedy: playwright-actor Noel Coward · irrepressible clowner, Bea Lillie

Pablo Picasso, in his new two-faced period, paints this introspective portrait of a woman

Charles Lindbergh and his wife globe-circling five years after his Atlantic solo in 1927

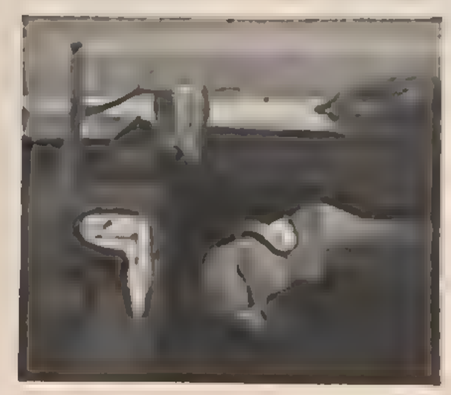
Amelia Earhart is first woman to solo-fly the Atlantic; breaks all the speed records

TURN THE PAGE FOR THE NEXT DECADE ➡

1933 1943

Vogue's latest ten years

New Deal President Franklin D. Roosevelt and Mrs. Roosevelt enter the White House in 1933...and stay



Salvador Dali paints limp watches and fur-lined teacups—Surrealism becomes a household word in America

Great fashions sketched by great fashion artists: Molyneux evening cape drawn by Eric; Schiaparelli terse shouldery day suit drawn by Bérard; American-made evening blouse and skirt drawn by Willaumez

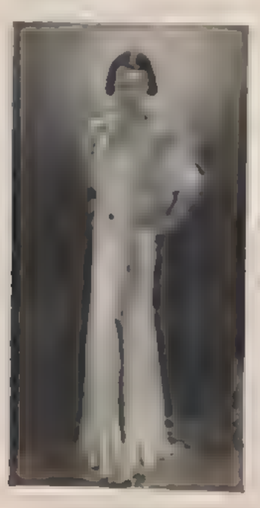
Architectural pride of decade, Radio City—designed by Raymond Hood, financed by the Rockefellers, is painted here at Christmastime by artist Lucille Corcos. Behind the painting, a file of precision-perfect Rockettes dancing at the Music Hall

Radio's brain-teaser, "Information, Please," start quiz fad

Lynn Fontanne in Robert Sherwood's tip-off on war, "Idiot's Delight"

Mrs. Harrison Williams, blue-haired beauty, repeatedly polls votes as "Best-dressed woman in U. S."

Miss Brenda Frazier is Society's greatest glamour girl. Photograph by Horst

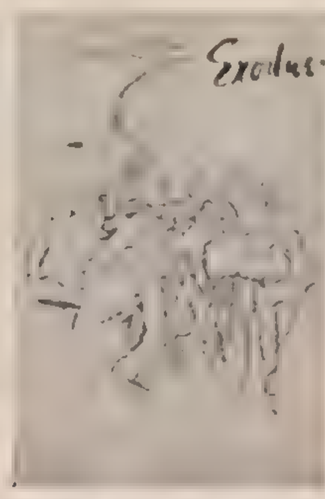


Lily Pons, highest F, smallest body, sings at Metropolitan

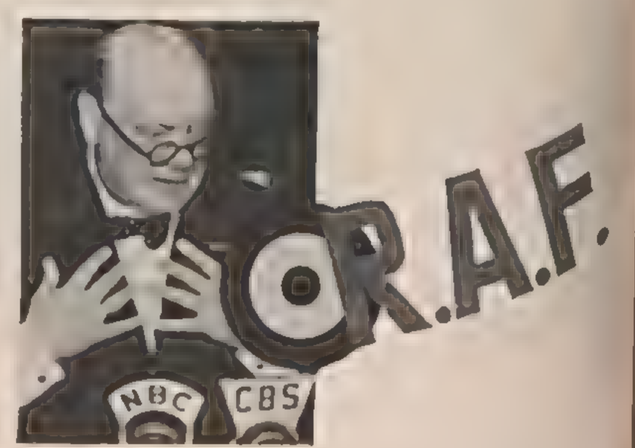
New York opens its 1939 World's Fair—gives every nation a front window

America's pretty legs get their prettiest stockings—made of coal tar

Hitler's panzers and Stukas blitz Poland; Europe blacks out; World War II. begins



After 9 months' phony war, Nazis invade Low-lands, France falls, refugees choke roads



Winston Churchill becomes Prime Minister, England is air-blitzed, mainly saved by courage of R.A.F.... "Never was so much owed by so many to so few"

1933–1943. The era of patching politics, of Café Society, of sunburned beauties. The smartest women wore Schiaparelli suits, Alix draperies, nude bathing-suits, danced the Big Apple, the Conga, the Samba. They were newly curled and curved, painted their toenails. Everyone argued about the New Deal, W.P.A., Anne Lindbergh's *Wave of the Future.* Then the ominous words, "retrenchment propaganda, appeasement, War Declared."

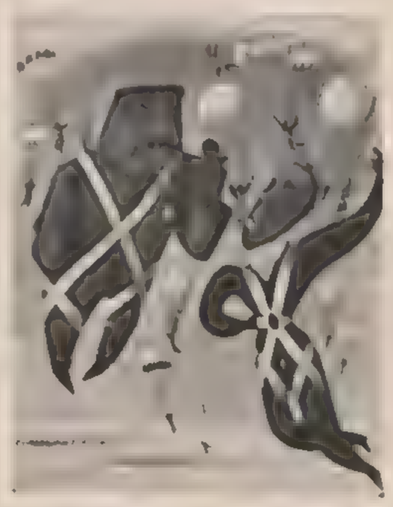
Glamour girls were photogenic, eighteen. Flagstad sang Isolde. Der Fuehrer set millions of refugees wandering. The great beauties were Mrs. William Rhinelander Stewart, Mrs. Harrison Williams; the great hostess, Mrs. Cornelius Vanderbilt; the great feminine wit, Clare Boothe Luce. Salads were always *fatigué*-ed. Chic women wore barbaric jewels, bows in their hair, short, bare-backed evening dresses, worked for War Relief. The newspapers were filled with wars; then World War II., with Willkie's *One World* looking to the Peace.

Sunburning is the craze. Stripped, oiled sun-worshippers lie on roofs, beaches, toast both sides

Bathing-suits shrink to naked next-to-nothings. Rubber ones arrive

No. 1 movie hero, Walt Disney's Mickey Mouse, is solemnly decorated by League of Nations

Dorothy Thompson, passionate anti-Nazi commentator, prophesies blackest doom



"Impossible Interview" Stalin vs. Schiaparelli—published when Vanity Fair merges with Vogue

Edward VIII. abdicates to marry "the woman I love," Wallis Simpson—their wedding photograph

Paris designer Alix sculptures jersey in fashion-setting, draped, covered-up dinner-dresses. New York designs daring, uncovered dresses, bare midriffs

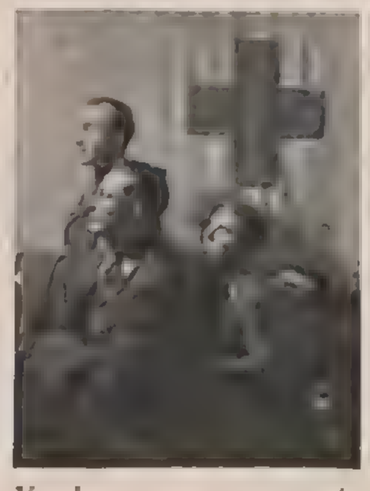
Helen Hayes plays in "Victoria Regina"; critics call it "a crowned sugar-bowl"

"Gone with the Wind" sets book-selling high. Vivien Leigh gets film lead

"Dixie Clipper" makes historic first passenger flight in 1939 from Long Island to Lisbon, with twenty-two passengers aboard

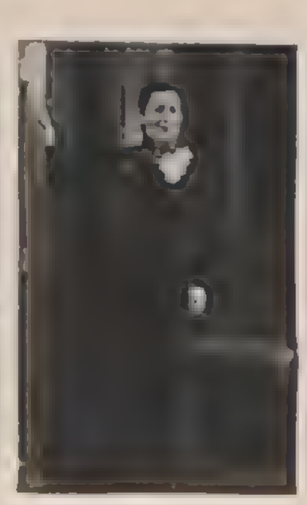
This is the shoe that begot the wedgies and platforms—cork and gold kid evening shoe

December 7, 1941. Pearl Harbor... treacherous and unprovoked Japanese attack. President Roosevelt asks Congress to declare war



Yanks cross seas of submarine wolf packs—arrive in Britain...here at Red Cross in London

Women officially join the Army—these khaki-uniformed Wacs photographed by Toni Frissell



Madame Chiang Kai-shek, China's First Lady, pleads for more American aid

Ration books are in every hand—food, gas, oil, shoes, all require valued coupons

L-85 and transportation lack bring out short evening dresses. (Rawlings photo)

FIFTY YEARS FROM NOW...

They may laugh at us for . . .

...our passion for youth, for something called Glamour; for slim females with shoulder-length manes, exploited by the movies, radio, pin-ups, and press, who became the feminine prototype of an era. For being a time in history when the manner of wearing a sarong, or a sweater, or a lock of hair, could make a woman world-famous overnight. For our childlike craze for celebrities, pursuits for autographs, mob hypnosis, for name bands, male swoon singers, and "moms." They may smile at us for our mass-amazement over vitamins, for our religion of health, our madness for thinness and whims about diets. Future generations may laugh at photographs of our slacks, hair-dos, and hats, but their men will probably laugh as loudly at the ones worn in 1993. Fifty years from now, they may recall that we called ourselves a Generation of Vipers; but we hope they will know that we did not believe it, either.

They will remember us for . . .

...being the earliest women to strip themselves to the irreducible minimum on beaches—to become a new generation of sun-worshippers—to wear only a brassière and a scant pantie, and for going to the other extreme by covering ourselves in the evening indoors with long sleeves, high necks, and long skirts. They will remember us for making the "little black dress" a uniform; for our junk jewellery, painted legs, toeless shoes, hatless affectations, for our casual tailored day-and-night suits. For our stylish aprons, our kitchen-consciousness, our table-talk of economy, conservation, and cans. We will be remembered for sulfa drugs, penicillin, and other medical miracles. They will remember us for our decoration: while struggling in the currents of modernism in our houses, we compromise by mixing French *Régence*, English chintz, Sheraton, Victorian, baroque, and modern furniture against air-conditioned, indirectly-lighted settings of flat mirrors, cool, light walls. They will recall this as the era of elegance in big-business offices, of public buildings stream-lined with built-in plastic furniture, chromium, and plate glass. And they will remember us as people who planned dream houses filled with labour-saving devices, then wondered if idleness could ever become an art.

They may envy us for . . .

..."those old restful days at sea" and the windswept luxury of our Art Moderne boat deck cabins as they fly the ocean overhead. While swallowing their dehydrated atoms, they may envy us for savouring the old-fashioned flavours of Cranshaw and Honey Dew Melons, Vichyssoise, Chicken Maryland and Crème Brûlé. They may admire us for putting on overalls and becoming riveters, plane mechanics, soldiers of the U. S. Army. (Perhaps 1943 marks the end of the American tradition of "spoiled darlings.") While they will pity us for the agonies of being born in World War II., they may envy us for the pride of being the mothers of heroes, wives of Commandos, sweethearts of men of historic courage.

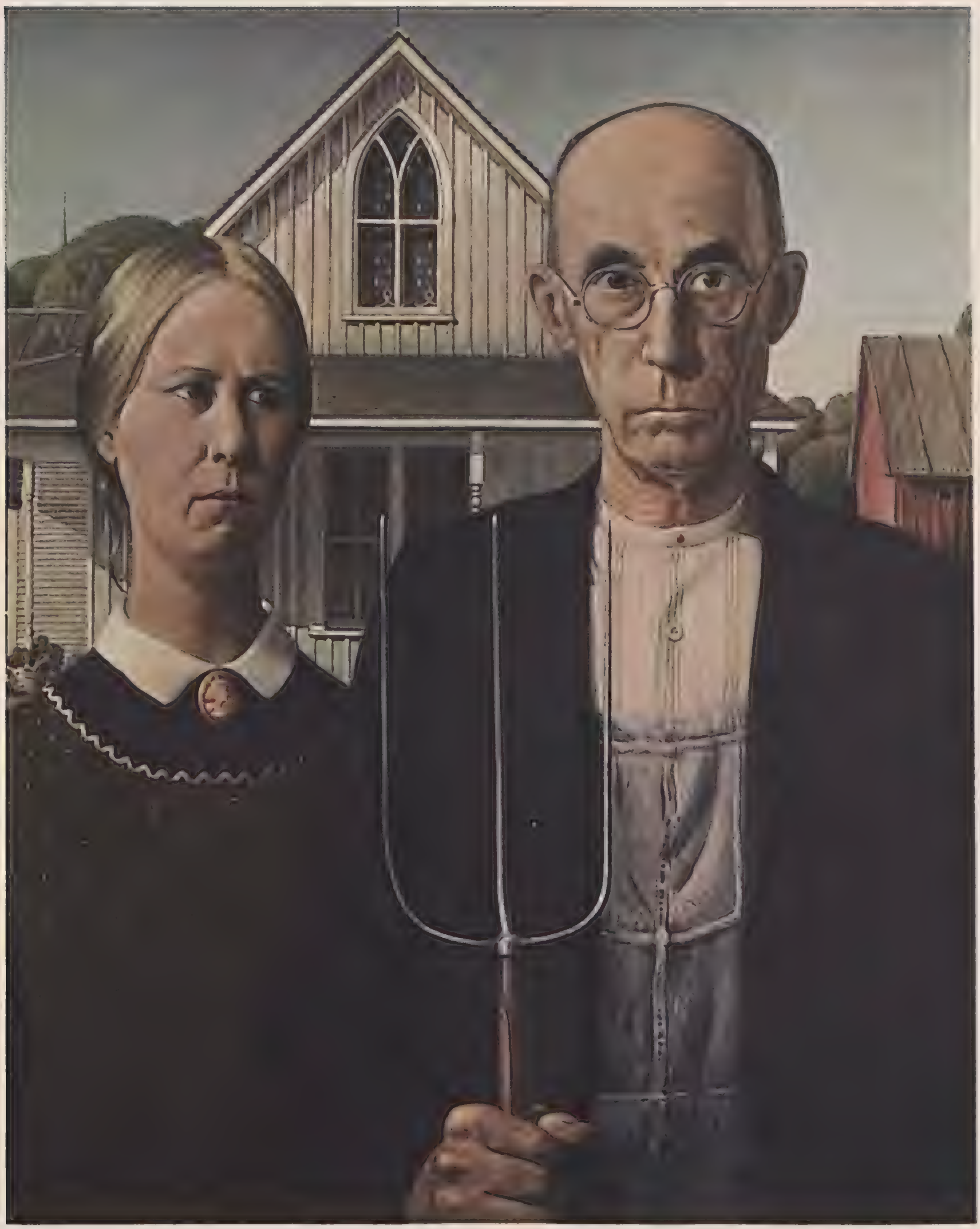
Design for the present (opposite) ➡

Concrete and Abstract photographed together. Against non-objective shafts of colour, this Rodier block print of rayon crêpe is concrete...most objective—a forerunner of the bold, beautiful prints scheduled for early spring. Joseph Halpert design. $60. Sizes 10 to 16. Stern's; Lindner Coy; Joseph Horne. A present-into-future perfume: Ciro's "New Horizons"

BALKIN

THE PEOPLE'S CHOICE... *Then and Now*

1893 "The Storm," better known as Paul et Virginie, by the French painter, Pierre Auguste Cot, was the most-often reproduced painting of the 'Nineties. Technically a masterpiece, sentimentally an emetic, it ministered precisely to an age requiring soft-soapy story-telling in its art. Painted in 1880, copies of this huge eight-by-five foot canvas hung in practically every American home. The original, once proudly exhibited in a place of prominence in the Metropolitan Museum, is today exiled to practical oblivion in the Museum's basement.



1943 "American Gothic," by Iowa-born Grant Wood, the most-often reproduced painting of today, sharply dented the consciousness of America. The artist used the Sears Roebuck catalogue to insure accuracy of dress and farm implements, sheathed it all in a warm, swelling tenderness for Iowa's soil and people. Painted in 1930, this picture, which underlines and emphasizes the importance of the regional scene in our American art, today hangs in the Art Institute of Chicago, part of the well-known Friends of American Art Collection.

⬅ (Opposite) Slicked, one into the other, are four "Shocking"-scented oils by Schiaparelli, for anointing, perfuming, cleansing your skin. Each Dali-designed bottle of "Radiance" oil is identified by its colour: for lips, eyelids, complexion, body

TO VOGUE EDITORS OF 1993

Fifty years from now, Vogue will be 100 years old, and you future editors will (we hope) be planning to celebrate Vogue's 100th Anniversary. Just as we now are trying to recapture the year 1893, you then will be trying to set down, for your readers, the essence of 1943.

We thought of you as we were searching through nearly 1700 issues to choose the salient moments in fifty years of publishing. We chose and rejected, weighed and discarded, wondered which dresses, which parties, which beauties, which world figures most truly stood for their day. You see our winnowings on page 38 to 47.

We thought of you and tried to make—for 1943 at least—an easy spot in your research. On the next following pages, we show you fashions of today in the settings of today, fashions so much a part of our daily lives that we take them all for granted. Like everything in its day, they loom large now. In 1993, they may seem idle, amusing, or merely unimportant. But you will know that these are part of the things that Americans in 1943 did and saw and wore: a little bit of what this day—this year—1943 is like. ➡

RAWLINGS

LUNCH AT THE COLONY Small, almost dull in décor, unimpressive both as to exterior and interior, this is the restaurant that smart women have adopted as their own at lunch time. The food is excellent, the women and jewels important, fashions almost always a little ahead of their time

ABOVE: Suit, beret, real jewels, Bergdorf Goodman Originals.
OPPOSITE: Ducharne wool suit, Jay-Thorpe; Nan Duskin; Kerr's

WARRIORS' FAREWELL This year of 1943, he says goodbye in the crush and roar of cavernous stations, only one of a sea of uniforms, but singled out by the magnetic-needle-eye of his girl. This is the great Pennsylvania Station in New York City; but it might be anywhere in the U.S.A.

55

AIR-MINDED AMERICA Today these giant planes are commonplace common carriers. What 1993 Gargantuas will outmode their size and speed? Now our airports are full of uniforms; women in overalls drive little fueling trucks and the sky is full of the roar of transports

ABOVE: Hockanum wool red top-coat, Altman; Marshall Field.

OPPOSITE: Vera Maxwell suit of Stroock's angora,

NEW ART FORMS Today, the Museum of Modern Art—itself a modern art form with functional galleries—wields vast influence. Here Americans meet the moderns. Here Alexander Calder shows his famous fluid sculpture—Mobiles, constructions that move in the slightest breeze

RAWLINGS

WOMEN'S SERVICE CLUBS 1943 when the young of the land, uprooted, seek the fortunes of war, Service Clubs, stand-in for homes, spring up. In New York the great Whitelaw Reid house, equipped by Coty, becomes a Women's Service Club, shelters, serves hundreds of women

ABOVE: Checked worsted suit, knitted sleeves.
From Altman; I. Magnin & Co.
OPPOSITE: Joseph Halpert dress,
Lord and Taylor; Carson Pirie Scott

SWOONER SENSATION Phenomenon of the 'Forties—the mass hypnotism of Frank Sinatra's wan, mooning voice. Smash hit of screen, air, the Waldorf-Astoria's Wedgwood Room. Here rehearsing with Leo Reisman's orchestra—his informal rehearsal costume is strictly Sinatra

JOFFE

BACKIN

MUSIC HALL MOVIE Queues line the block to see the longest line of the surest-footed Precision Dancers in the biggest theatre under the highest ceiling on the widest, deepest stage in the WORLD! Service men like to bring their girls here; *they* like to wear short dinner-suits here

ABOVE: Jo Copeland suit, Saks-Fifth Avenue; Frost Bros.
OPPOSITE: Beret, Hattie Carnegie; Jordan Marsh; I. Magnin & Co.
Diamonds, Harry Winston

AT EL MOROCCO El Morocco, night-club prototype, is a crush of stars, zebra stripes, Cellophane, Society, Broadway, Hollywood, and the horizontally-lined face of John Perona. Here, Mary Martin, star, and Ogden Nash, lyricist, of "Touch of Venus," current musical-comedy delight

BALKIN

RAWLINGS

MODERN DÉCOR In 1943, moderns like to see the grain of wood, and prefer it blond. Like to sit near the floor. Admire the rectangle, parabola, cone, and circle, as basic design. Elimination is the theme; complex, arranged simplicity, the keynote; mirrors and strange colours, the grace notes

RADIO HOUR In 1943, not a silent moment on the air! News and politics, humour and music, wait behind the turn of a button for everyone—to amuse, instruct, advertise, propagandize. Here we see Gertrude Lawrence, opening the new Revlon hour with Robert Benchley, Ray Milland, Moss Hart

OPPOSITE: Hats, John-Frederics; The Blum Store.
ABOVE: Décor, Robsjohn-Gibbings. Dress, Henri Bendel original

BALKIN

WAR BENEFIT In every war, important women do important work. No exception in World War II., Mrs. Vincent Astor, above, and Mrs. Oswald Lord work full time at their desks in the Waldorf-Astoria, centre for the National War Fund, which merges the funds for all Allied war relief.

ABOVE: Mrs. Astor wears a pale blue wool dress by Valentina.
OPPOSITE: Kraus original suit, Bonwit Teller; Neiman-Marcus; Himelhoch's

IN LOVE WITH THE LAND This year, the good earth seems better than ever. We have a pioneer feeling about the virtue, the strength of the land. We dig in Victory Gardens, buy farms, work on farms, or spend all our week-ends in the country, for the love of the land.

TONI FRISSELL

PEOPLE ARE TALKING ABOUT... *in England*

By cable, these three officers—husbands of three Vogue editors—were asked to report on what the general talk was in their particular war zone. By Air Mail, by V-Mail, they sent these three succinct reports.

• Captain Thomas Bailey Lee has been serving in England for the past sixteen months as a camoufleur attached to Eighth Bomber Command. He has also been lecturing on camouflage.

• Ensign Frederic M. Kirkland, U.S.N.R., has been overseas for the past eleven months. At present, he is Aide to the Commandant and stationed at Pago Pago in Samoa.

• Captain Richard L. Plaut, U. S. Army Air Force, has been overseas sixteen months; at first in England, but now in North Africa. With his squadron, he landed at Oran during the invasion.

CAPTAIN THOMAS BAILEY LEE

People Are Talking About... "When will it be over?" and "When will I be back?"... The rich stuffs of our Yankee homeland, yearning for our own kind of food, girls, shows, cars, weather, bathrooms, bank night... A great big juicy steak, *that* thick; for, although each man has his own private food thought, steak is somehow the common denominator to all... The hay rides the Red Cross arrange for the G. I.'s around Hyde Park in the moonlight; the first wagons arrived with hay in bales—much neater to sit on...

The English, who seem to get such a kick out of their gardens, their families, the country; how true to type they run and how very Dickens the Cockneys are, how Galsworthy the middle class, and how Noel Coward the upper class... The new and growing class of workers, the war-born industrial mass who are loud and noisy, very American in their wants, in their clothes and their relaxation, a sort of forecast of things to come... The G. I. heaven—Edinburgh with its sights, liquor, friendly ways...

People Are Talking About... Our machines and our men, and the names they give their ships, some brave, some whimsical, some as bawdy as the scrawl of a twelve-year-old: "Lord Cesspool" and "Impatient Virgin" and "Stinkin', Clinkin', Fightin', Bitin' "... About leave—how few have taken full time, five days, perhaps, in a year... How quiet the pilots generally are, saying nothing about the walls of flak they go through, about their friends wounded or washed out completely, about the times they bring back their planes knee-deep in cartridges and blood...

People Are Talking About... The way the English visitors to American camps enjoy hugely our messes, liking our coffee, exploring the peanut butter with a look of excitement on their faces... The old English habit of the ready flashlight; the clothes at hand... The Englishwomen and the wonderful war jobs they are doing, *(Continued on page 103)*

...in Samoa

ENSIGN FREDERIC M. KIRKLAND

People Are Talking About... Russia, the Tokyo express, and life in the United States... Whether, after Germany, Russia will pitch in against the Japs, or at least give us Vladivostok and essential take-off points and supply bases... Whether the island-by-island approach to Tokyo can be accomplished as fast as munitions factories and land batteries are being set up on the mainland from Burma to Manchuria... Whether production reports from the United States can be believed—despite strikes and diminishing manpower...

People Are Talking About... Eating pineapples, cocoanuts, mangoes, breadfruit, papayas, taro, avocado-pears, Spam, ham, and—once in three months—even lamb... Lizards, land-crabs, ants, flying cockroaches, centipedes, bats, and multitudinous rats... The native girls, pretty and otherwise... The native boys, talking chiefs, and high chiefs, who, with ideas of their own *re* native girls, make off with Servicemen's beer, jeeps, watches... The native marines and sailors who have been saluting the American flag since schooldays, who, in fact, even salute officers!...

People Are Talking About... "Any mail today?"... Whether they'll have steak and eggs tonight... Whether there'll be beer on the next ship... "How much gear did you lose in the laundry this week?"... Which to believe—the daily press, or *Time* magazine, if either.

People Are Talking About... The Government's domestic policies... Catering to Lewis... Being in on the march through Tokyo, although there are few who would refuse a chance to march in a butcher shop line in San Francisco (preferring first a month's leave in the U. S. and then a return to the combat zone)... Tonight's movie, which, even if it is effervescing the usual propaganda, will still show white women, familiar cities, maybe a railroad train, and perhaps a shot of people *(Continued on page 105)*

...and in North Africa

CAPTAIN RICHARD L. PLAUT

People Are Talking About... The possibility of the European War ending within a year... The possibility of three more years of war... The way the Sicilians were smoking rolled grapevines for six months before the Yanks came... The number of blond, Nordic-looking Sicilian girls, and the way the Sicilian language is spoken by our boys—North African French, plus a little Latin, with every word having an additional "O"... Taking Atabrine tablets every day... The phrase "Sad Sack," used for a G.I. who gets into small, but constant trouble... The number of soldiers who line up to buy War Bonds...

People Are Talking About... The Algerian way of life, which, though the Arabs are the despised race, is completely modeled on the Arab way—the women aren't veiled like the Arabs, but they're locked up when the master goes out; the people aren't caked with dirt, but they smell as though they never bathed, which they don't; they don't make all the unpleasant noises, but they encourage them; they don't eat garlic straight, they put a little meat and vegetables with it... "Sweating it out" for mail... Rain, rain...

No Scotch... The fantastic prices of things we'd like to buy and send home to our families; bags that cost about thirty dollars at home are one hundred and twenty here... The competent, pretty WACs... The Arab children with enormous hungry eyes, who get their daily ration of gum and candy from the soldiers... The streets lined with really fine shops... Josephine Baker still dancing with those bananas that she used in Paris... The place the "Stars and Stripes" has in our life—that's where we find out what's happening in this war...

People Are Talking About... "Filthy Fanny from Trapani," the successor to "Dirty Gertie from Bizerte"... The local population, for whom the war apparently ended with the fall of Tunisia, but the Black Market lingers on... The *vino*, which makes the British sing, the Yanks fight... *(Cont'd on page 106)*

1943's MONEY DICTIONARY

The newest financial terms defined simply by the financial expert of the New York Post

By Sylvia F. Porter

We're living in a new era of economics and finance these days—an era in which words like "bancor" and "cartel" are being discussed around dinner-tables and in business offices from Bangor to Beverly Hills. They're born out of the events of the twentieth century, and yet each has a bread-and-butter meaning to us. What each stands for will help mould our lives in the coming years. So check your ideas against these definitions, and see how you make out on a 1943 money literacy test.

ALIEN PROPERTY

This is the terrific stake of property, cash, jewellery, art objects, and what-have-you that foreigners have stored in this country. The total runs to eleven billions, is located from Coast to Coast, and belongs to our enemies, conquered peoples, and neutrals. It is all under guard now by Alien Property Custodian, and Treasury Chief Morgenthau, but when the war ends, you and I, once again, will be up against the delicate problem of deciding whether we want to return billions to the Germans and Japs, confiscate the enemy stake, or use it to offset our claims. After the first World War, we gave it back—this time?

BANCOR

This is the name for a new world currency which the British want to create to bring financial order over the globe when peace returns. Last spring, the English economist, John Maynard Keynes, came out with a scheme for post-war stabilization of world trade and currencies. It's a scheme conceived on a grand scale, the most far-reaching ever advanced in international financial cooperation.

Its goal is to provide a dependable world currency once and for all, so that, after the war, you and I may travel from country to country without fussing about fluctuating exchange rates. And your husband here may deal with a businessman in Paris without each worrying about the value of the dollar and the franc. And Governments, too, may go about their affairs without fearing periodic bankruptcies.

To reach his objective, Baron Keynes suggests a lot of things, but fundamental to all of them is his "bancor." You and I would never handle bancors or lay in a supply of them for a trip abroad. But every nation would start off with a quota of bancors on the basis of its pre-war trade, and every Government would settle debts and transfer balances in terms of them. And that would do away with the financial chaos which has hit various nations from time to time through the centuries.

BASKET

Basket is simply the nickname for the variety of Bonds that Secretary Morgenthau offers every time he puts on a War Loan Drive. We're given a "basket" of Bonds to choose from because Morgenthau wants to be sure to reach every pocketbook in America, regardless of whether it belongs to the smallest wage-earner or the biggest corporation.

We always can buy the Series E, F, and G War Bonds, of course. But during the Third Loan Drive in September and early October, we also could buy the two-and-one-half per cent. Bonds due in 1969, or the two per cent. Bonds due in 1953. And early in 1944, we'll get a fourth "basket." Mr. Morgenthau doesn't care which we pick from the lot when that loan comes, so long as we buy as many as we can of the best securities in all the world.

CARTEL

Throughout modern history, Germany has had one consuming desire—world conquest. From the moment the first World War ended to the moment this one began, its industrial leaders were involved in a terrible plot to stifle America's productive capacity and thereby make this great nation helpless when the Reich's armies marched again. We know that now. And we know, too, that the Nazis almost accomplished their goal through their "cartel" pacts with American corporations, for international cartels are designed to limit the production and distribution of vital materials.

Our companies, operating in a democracy, entered the cartels in pre-war days along with the British and the French, thinking it was good business to restrict output, divide world markets, and maintain prices. Some of them were innocent enough of the dangers and the Germans' purpose. And some of them just closed their eyes on the basis that "business is business." And you and I just went along, paying high prices for aluminum kitchen utensils and eyeglasses and not bothering much about it.

But the way it worked out, cartels became "economic super-governments" beyond the control of any one nation. And when war came, the Nazi-American cartels led directly to our nearly fatal rubber and chemical shortages. Naturally, international cartels are suspended for the duration. But we still haven't decided whether they shall be resumed after the war.

COMBAT CURRENCY

Combat dollars are only ordinary dollar bills with different coloured seals—gold or brown instead of the blue on the familiar bill we pass across the counter. But that slight distinction is the secret, for only bona-fide American soldiers in a battle area can get hold of combat dollars. And that means the Nazis can't "dump" the billions of American "blue seals" they stole in Europe in 1940 and 1941.

They can't use looted dollars to buy supplies or to bribe agents or spies. They can't even show up in fighting regions with anything but combat currency, for they'll be marked "suspicious" immediately. No matter where our boys go, they cart combat dollars along with them, just as they cart combat guns. And to the very end, this exciting American weapon will keep our enemies from using a Black Market for their stolen billions!

COUPON MONEY

You and I also have two kinds of currency in our purses these days, and one is no good without the other. There's the cash we've *(Continued on page 93)*

PLATINUM MINK

The Mink of Tomorrow makes the colour news of today. Mink with the opulence of a platinum setting. The new pale, natural colour of specially-bred mink—a shade with the discreet burnish of the precious metal. Coat, by Fromm. Clare Potter tri-coloured wool jersey jumper dress; sizes 10 to 20, and Chen Yu "Golden Mauve" lipstick; "Brown Coral" nail lacquer; Bonwit Teller; Neiman-Marcus.

PINK OF FASHION...

Pink..in the pink again. Venus Pink on the stage. Pink tourmalines. Pink rubies.
Pink satin sashes. Bonbon-pink evening blouses. Pale pink gloves.
And evening blouses in every spectroscopic colour are in the pink again.
Even coal-black jet halter blouses..bare as your back in back.
Or long, snug tortoise-shell sequin jumpers. Or twinkling lamé blouses.
Or satin, beaded solidly and cut away in back. With a black velvet or satin skirt,
they can be your best evening companion..for dinner..for the theatre.

• This evening blouse (opposite) is almost a tunic. It's silk satin and fitted and covered up..
with a moulded shoulder and slender waist. The suggestion of a bustle
in its double puff..its elegance and hauteur and sauciness are very Boldini.
Wear it with long satin gloves and a bandeau blessed with your own jewels.
Wear with it a perfume with a high *esprit*..such as "Escape"..a satin perfume
heady as more champagne in the ice-bucket and a whirl on a polished floor.
The tunic and skirt, Hattie Carnegie Originals. The perfume, "Escape," by Mary Dunhill.

RBH

PATTERN FOR TODAY One of the winter's pretty short dinner-dresses, yours for the making. Proving not only your prowess at Home Couture, but also the progress of Vogue Patterns, over half a century. In 1891 they began—sound of line, but a rustling confusion of rubber-stamped tissue, with no instruction sheets. In line with their evolution—new designs such as this. sized, easy to manage. The young woman below has sewed and reaped the black 5-and-after dress with softly tied front-fullness. Vogue Design No. 5031 features the Patented Contour Closure.* Back view and sizes on page 101

OPPOSITE. Far left: Hunting-coat "Pink"—hunting-coat length. Beautifully moulded above side-slit skirt. Suit of imported Shetland wool by Knize Left: Nip and tuck at waist leads to smooth, flaring hip-line of riding-coat. Wool suit by Falkenstein. Hats; John-Frederics. Bags; Phelps Associates. Tone down or brighten up suit colour with Frances Denney face powder.

TODAY THEY CHOOSE...

MRS. CHARLES E. DEWEY, JUNIOR

MRS. HAROLD E. TALBOTT

TODAY, tonight—this is what they're wearing. Here and on the following two pages, ten women who dress with distinction choose clothes which are current and choice. The inventive, soignée, arbitrarily lean, and lovely clothes of Winter, 1943.

• MRS. CHARLES E. DEWEY, JUNIOR, of Far Hills, New Jersey (shown before the Vertès mural in her one-room New York flat), chooses a short, formal dress of black rayon crêpe, the sloping décolletage outlined with black sequins. Henri Bendel Young-Timers.

• MRS. HAROLD E. TALBOTT chooses a long dinner-dress—shaft of black rayon crêpe, subject to change. Here, one variation: peplum-and-panel of pleated royal-blue silk chiffon, tied with grosgrain ribbons at the back. Other changes: pailletted apron; satin belt. Chez Ninon

BALKIN

MRS. HOWELL VAN GERBIG

MRS. EDWARD WARBURG

MRS. DESMOND FITZ GERALD

• **MRS. EDWARD WARBURG** chooses one of 1943's wonderful, skimpy suits, plays one of 1943's colour games. Imported wool, the red-brown of port wine; skirt-belt and revers inlaid with black wool. Tight little jacket with a triple deal of buttons. Falkenstein.

• **MRS. HOWELL VAN GERBIG** (the former Dorothy Fell) chooses a short dinner-dress of black rayon-and-silk crêpe; wears it, here, with a pale blue pannier of silk ribbon-satin. Other evenings—a black satin pannier or a jewelled belt. Henri Bendel Original.

• **MRS. DESMOND FITZ GERALD** chooses a dinner-suit of the season's abruptly beautiful black and white. Short, scant skirt, black blouse. The jacket of white silk satin, cut like a man's tropical dinner-coat, the easy shoulders paved with black jet; Falkenstein

CONTINUED ON THE NEXT TWO PAGES

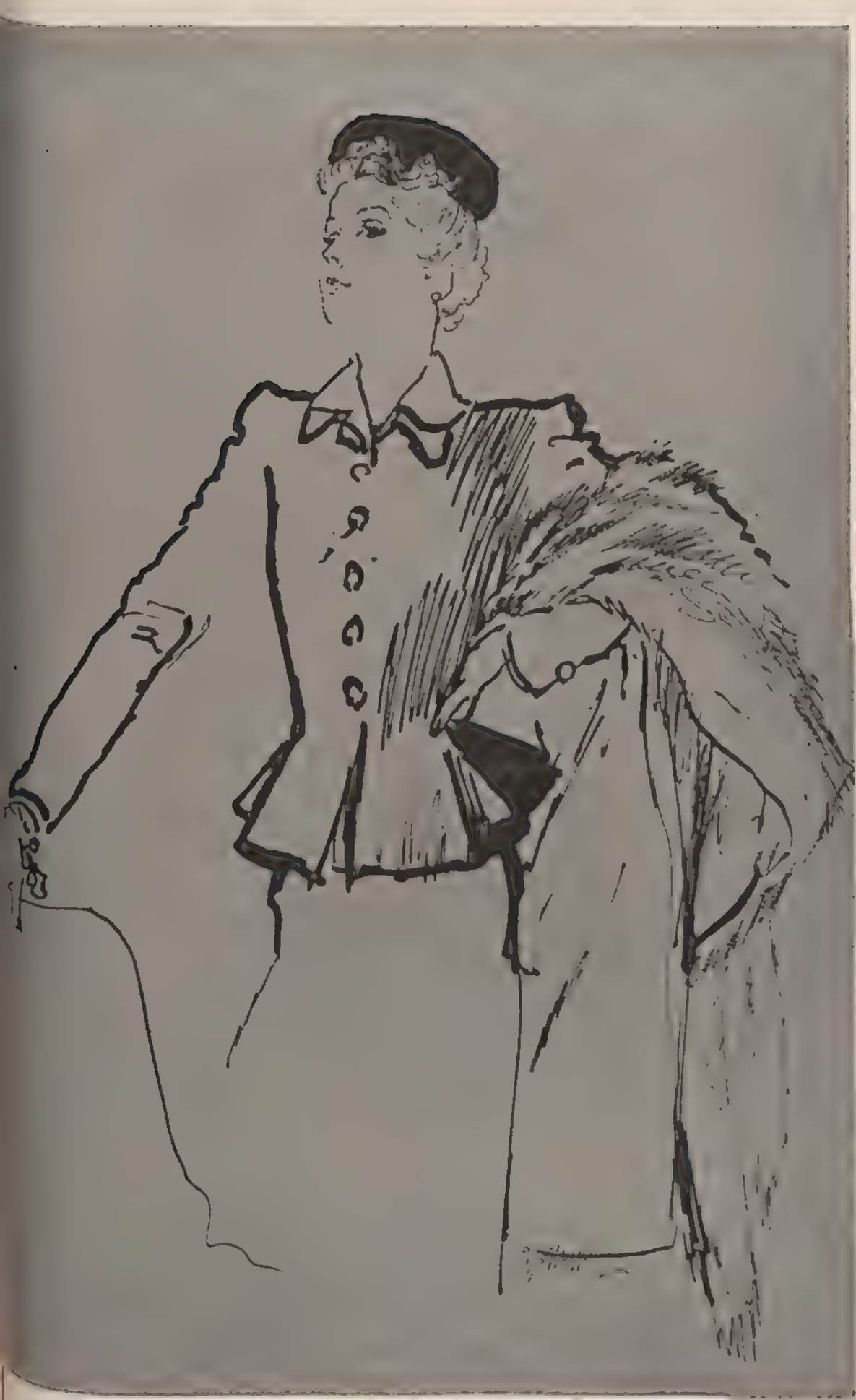
TODAY THEY CHOOSE... *(continued)*

MRS. ANDRÉ EMBIRICOS

MRS. T. CHARLTON HENRY

• MRS. T. CHARLTON HENRY, of Philadelphia, chooses a long dinner-dress unequivocally 1943: throat-to-hip bone bodice and whopping bow of black rayon jersey; close-wrapped skirt of plaid silk taffeta—beige, maroon, tan, black. By Sophie of Saks Fifth Avenue. Chosen by many women for dinner-at-home or opening nights...the long, covered formal dress.

• MRS. ANDRÉ EMBIRICOS chooses a black velours suit, cut with the distinguished economy of the year's best clothes. A lean, plumb-line skirt; a double-breasted jacket with high, scrolled lapels, scrolled hip-pockets. Button-game—the half-dozen disks of white pearl, set with a spattering of rhinestones, denying the understatement of the suit. Hattie Carnegie Original. Short white gloves; square calf bag.



MISS INA CLAIRE

MRS. T. DENNIE BOARDMAN

MRS. HARRISON WILLIAMS

• **MISS INA CLAIRE** (Mrs. William Wallace, of San Francisco) chooses a ribbed, black velveteen suit with a flippant peplum, a gilet of blue silk satin; pins a jewel on her velvet beret; carries a wide, handsome stole of sable-dyed skunk. All are from Bergdorf Goodman.
• **MRS. T. DENNIE BOARDMAN** chooses winter black-and-white—a two-piece jumper of black rayon crêpe with buttons down the back, high, rolling collar and cuffs of white rayon faille. Her tam-o'-shanter beret, black felt, with a golden touch. Both: Bergdorf Goodman.
• **MRS. HARRISON WILLIAMS** chooses a daytime-today costume with a two-colour scheme. Collarless bolero of royal-blue wool with black braid frogs, pleat-top sleeves. Black wool skirt; black blouse; tiny blue turban pinned with her own sapphire. All: Henri Bendel Originals

"WINGED VICTORY," MOSS HART'S TREMENDOUS DRAMA OF THE ARMY AIR FORCES, acted by three hundred Air Force men. Here is Moss Hart with script and pipe; behind him, three moments from the play: the boys singing "Alouette, Alouette," a parting scene, a slugging fight. The Army asked Hart to do this play, sent him on a bomber for seven weeks, had him travel 15,000 miles to air bases before writing his play about six boys, from their induction, through training, and their magnificent South Pacific mission

VOGUE'S SPOTLIGHT, A QUIZ ON 1943'S ARTS AND LITERARY CRAFTS

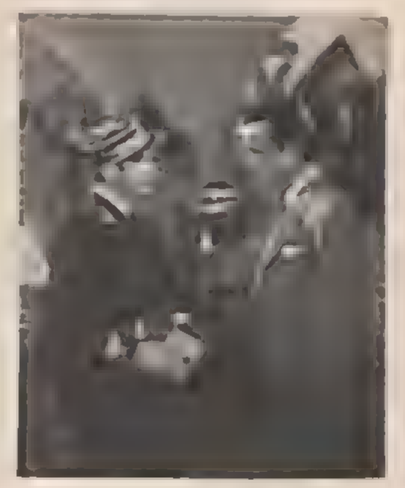
This year has been a curious, disjointed one in the arts, in the theatre. Do you remember any of these? (1) The two hit plays about adolescents and soldiers. (2) The play that made a farce of pregnancy. (3) The two operettas, full of rolling, beautiful waltzes. (4) The oldtime vaudeville comic who made a moving comeback with his miraculous sense of timing, his clean, ripping wit. (5) Do you remember the name of the year's man with a trumpet? (6) Do you remember the songs that were in either of these two categories (a) slow, melancholy, with dark witchery, for Frank Sinatra's voice; or (b) fast and swingy, hill-billy, notably one about a lady called Babe?

Do you remember that this was the year when novels were few, and the two that hugged the best-seller lists were: (7) about Jesus and Tiberius; (8) about an Irish maid in Pittsburgh? (9) Do you remember the seventy-year-old painter who had a one-man show at the Museum of Modern Art? (10) The five-year-old boy who stole the Saroyan movie?

• Can you identify the above, and identify the photographs below?

1. Magnificent British Army film of Gen. Montgomery's Eighth Army

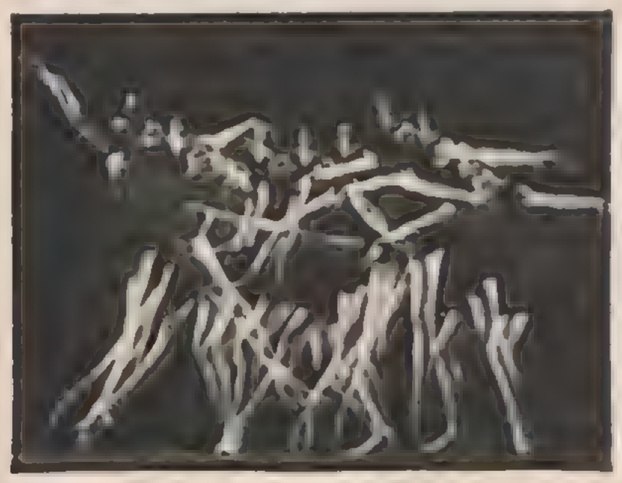
2. New beauty, Negro, with hot voice, the hit of movie, "Stormy Weather"



3. The year's top-thriller delight, with top old tune, in a topical spot

4. His dispatches of G.I.'s in Africa were alive, best

5. The biggest box-office draw on Broadway, a fresh musical-ballet



6. The greatest ballerina now; English-born, a new gossamer Pavlowa

7. Brilliant political columnist; U. S. Foreign Policy his subject

8. Top American ballet choregrapher; did ballets for two top shows

9. Controversial painter; won prizes with poison-flesh canvases

10. The wittiest novelist, dissected Boston, intelligentsia

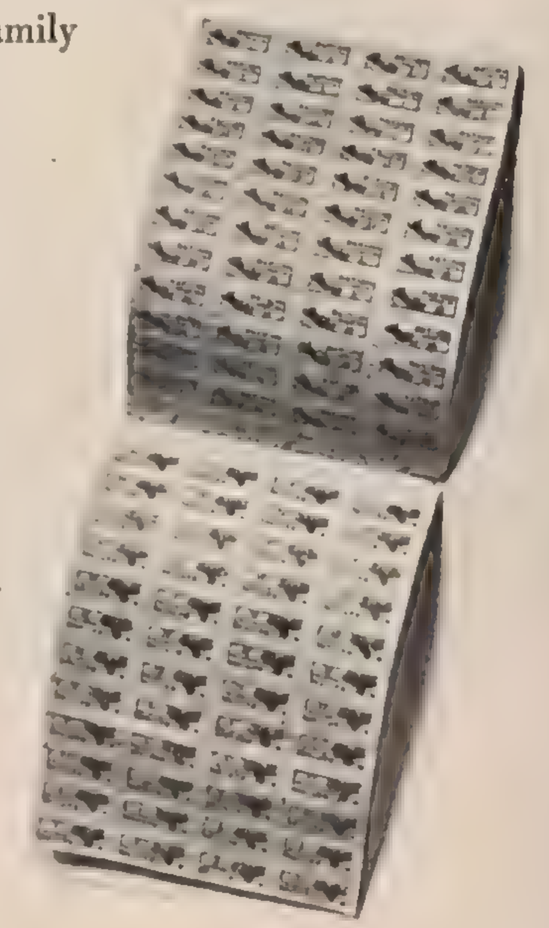
ALL ANSWERS ON PAGE 104.

HOSTESS'S DELIGHT—1893

DESIGN FOR DINNER

THEN, in the vigorous '90's, entertaining was a solemn, magnificent business. In social crises, male guests were urged by Vogue to be "perfectly cool, perfectly calm, absolutely without emotion, and yet strong, stern, and resolute...." Hostesses, with Vogue's advice, struggled to achieve such a profusion of flowers, shaded candelabra, bonbonnières, menu cards, and asparagus fern (seen above) that "one could not see the napery." Guests were invited months ahead, menus planned for weeks. This is a menu Vogue approved: Oysters, Bouillon, Filets de Sole Bonne Femme, Sweetbreads and Mushrooms in Pannikins, Broiled Chicken with Peas and Potatoes, Wild Duck with Stuffed Eggplant, Paté de Foies Gras with Salad, Biscuits Glacés, Coffee. "With this, of course," says Vogue, inexorable, "white wines, sherry, claret, burgundy, champagne, and crème de menthe." There was a little conversation after all this, but the heart went out of the party when dinner ended. Main drawback of this system was the joyless ritual; blessings were the guests who, if they accepted, came—and came on time. And though dinners were dull, if they fulfilled social obligations, if they reaffirmed family prestige, if they were magnificent, they were successful.

NOW, in the warring '40's, entertaining is a vestigial remnant, like the tail coat. Dinners there are, but mostly informal dinners, with male guests scattered like pearls among the women. The ideal male guest is a brilliant conversationalist not necessarily "...without emotion...strong, stern..." Hostesses, with Vogue's advice, struggle to make tables simple yet imaginative, use place-mats to spare war-pressed laundries. Dinners are impromptu, often buffet, and Vogue lists menus hostesses can cook by themselves. Potato Soup, Roast Chicken with Salad, Apples cooked in Wine might be a typical menu for a typical dinner of six women and four men. Most hostesses serve wine, but modern poets insist that "the fountain of youth is gin and vermouth..." Dinner is only a prelude to talk or feverish games. Drawbacks of this system are casual guests who are both late and undependable; blessings are its simplicity and lack of pretense. The point of these dinners is to have fun. If they're gay, and easy on ration points, they're successful.



HOSTESS'S ESSENTIAL—1943

PHOTOGRAPH BY PENN

"Such Stuff as Dreams are Made on"...

Those immortal words from Shakespeare's Tempest express the intangible and indescribable character of Beauty—that which makes a woman's face stand out, remembered, beloved, across the miles, across the years. And Beauty, literally the stuff of dreams, can be so wonderfully enhanced by my new Pink Powders.

Renoir Pink for daytime, Paradise Pink for evening, each used over Mat Foncé to give incredible results, banishing the look of strain and fatigue that comes with modern living, adding new lustre to loveliness.

Renoir Pink Powder *for Daytime,* 1.75 and 3.00 . . . Paradise Pink Powder *for Evening,* 1.75 and 3.00
Mat Foncé *to use under them,* 1.75 and 3.00 . . . All Day Foundation Cream, Light Rosetta Bronze, 1.00
Radiant Peony Lipstick, 1.00 and 1.50 . . . Eye Shado, Soft Brown, 1.25 . . . Eye Cosmetique, Brown, 1.50
(prices plus taxes)

Elizabeth Arden

PARFUMS WEIL PARIS CO. • 745 FIFTH AVENUE • NEW YORK CITY

For fashion models — and You

Envy the model her super-groomed, ageless look no longer. Her make-up . . . "MODELS' SPECIAL" . . . is now available to you. It's a special cake . . . you sponge it on . . . it's complete . . . no powdering at all . . . so wonderfully concealing . . . "flawless" is the word for the way you'll be the rest of the day. "MODELS' SPECIAL" gives you (clothes and all) a fashion-page look you'll love. Five easy to choose shades. Distributed to the better stores—by Bree Cosmetics, New York and Chicago. Address Chicago office, please.

Blanche Grady, Harper's Bazaar model says: *"Models' Special make-up does 'special' things for my complexion . . . it's a 'must' in my make-up kit."*

...give her a war bond—
and anything by Charles of the Ritz

DISCOVERIES IN BEAUTY

"Miss America" is the title held by Tussy's new lipstick shade...a warm, rosy-red, with a rouge to match, meant for blondes, brunettes, and redheads. Macy's

This is the imaginative box that guards the bottle that guards the fanciful fragrance of Mary Dunhill's newest perfume, "Escape." At Lord and Taylor

Clear skin means *clean* skin; hence, Germaine Monteil's clean-up program. It consists of a rich complexion soap, cleansing cream, and tingling freshener

VOGUE STUDIOS—BAKER

Skin look drab?

Does your powder "catch" on little face roughnesses?

"My 1-Minute Mask—

solves these complexion problems beautifully"

—says MRS. ALEXANDER C. FORBES

distinguished young New York social leader, and grandniece of the late Mrs. James Roosevelt. "I've never known a beauty treatment to brighten and soften my skin as quickly as the 1-Minute Mask with Pond's Vanishing Cream!"

Don't get panicky when your make-up goes on like sandpaper instead of velvet—and don't give up when little specks of imbedded dirt cling stubbornly.

Do "re-style" your skin right away with a 1-Minute Mask of Pond's Vanishing Cream. Just slip a cool white coat of the Cream over your whole face—except eyes. Leave this Mask on for one full minute. Its "keratolytic" action will loosen and dissolve tiny powder-catching roughnesses and dirt particles!

Results are immediate—
Your face is softer . . . smoother to touch.
It looks fresher and clearer—noticeably!
Your make-up goes on evenly and "stays put"
—makes your skin look finer-textured!

"A heavenly powder base, too!"

"I 're-style' my complexion 3 or 4 times a week with a 1-Minute Mask," Mrs. Forbes says. "—And daily, before each make-up, I slick on a film of the Cream for powder base. It takes make-up so smoothly!"

Now there's a *glass* shortage! When you buy one BIG jar of Pond's instead of several small ones, you save glass now needed for food jars.

OFFICIAL WAR MESSAGE

Help shorten the war—take a job! In many areas, women are urgently needed to fill the home-front jobs of fighting men. Check Help Wanted ads. Then get advice from the local U. S. Employment Service.

DISCOVERIES IN BEAUTY

Sofskin Creme—which, as you probably know, does a masterful job of smoothing hands—now comes in a cotton-check-wrapped junior size. Bloomingdale's

The fragrance of this rose comes from its stem, which releases a drop at a time of Prince de Bourbon's "Flame d'Amour" perfume. At Lord and Taylor

Yardley's recipe for a pretty head: shampoo your hair in lavender-scented suds; high-light it with the enclosed rinse; sleek it with brilliantine. McCreery

VOGUE STUDIOS—BAKER

AN EXPLANATION

we owe to the

American Woman

NO OTHER FIRM in the world possesses such a variety of great perfumes as ours. These are at once our wealth and the source of our pride.

Inasmuch as two of our world-famous perfumes . . . *Chypre* and *Le Vertige* . . . will shortly not be available, we feel we owe an explanation to the American woman who treasures these particular fragrances.

A minimum of thirty ingredients from world-wide sources is required to make a great Coty blend. Many of these sources have been closed by enemy occupation. What is more, we have been entirely cut off from France ever since her complete invasion in November 1942.

Therefore, despite our foresight and planning, the available stocks of some of our perfumes are limited. Great blends, the only ones which deserve the name of perfume—such as the Coty classics—can be produced only from the highest grade ingredients.

THERE ARE NO SUBSTITUTES FOR THE PRODUCTION OF SUCH PERFUMES.

Coty

Flash!

Time is a lightning flash. The more important the moment . . . the faster time flashes by. ☆ ☆ ☆ For those who would protect time . . . who would make the utmost use of each precious second . . . Rolex proudly points to the Oyster . . . the wrist watch that combines sturdiness with precision. ☆ ☆ ☆ On both battle front and home front, this magnificent watch guards important moments in important places. ☆ ☆ ☆ A limited number of Rolex Oysters and a few other superb models are available . . . each a prized possession. ☆ ☆ ☆ Perhaps your Rolex Dealer can supply you. ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ Priced from $80.

ROLEX

The Masterpiece of Watch Craftsmanship

SOLD EXCLUSIVELY BY QUALITY JEWELERS

DISCOVERIES IN BEAUTY

If you smoke, you'll be happier with a bottle of Dermetics' "Mist" in your bag; a few drops of it on your tongue will refresh your mouth. At 630 Fifth Avenue

It's a perfume-saving gesture, this one by Fabergé. A few drops of "Aphrodisia" can go that much farther if borne out by sachet powder. Bonwit Teller

Helena Rubinstein's "Colloidal Hand-Guard" plays the rôle of protector to hands that are exposed to dirt. Nice note: it's scented with "Apple Blossom"

VOGUE STUDIOS—BAKER

THE MOST BEAUTIFUL PLAYING CARDS IN THE WORLD

Enchant your family and friends with the beauty of the world's greatest masterpieces faithfully reproduced in their original colors.

E. E. FAIRCHILD Corporation, Rochester, N. Y.

Shocking de Schiaparelli

WHEN SHE SMILES . . . BUT DOESN'T TELL

When a lovely woman smiles and teases with her eyes, instead of answering . . . when she just won't tell the secret of her wonderful complexion (and who would blame her!) . . . think of Farel Destin.

For years and years Farel Destin has been the cosmetic of fine beauty salons . . . created for experts and used devotedly by women who never, never, wanted to share such a potent secret. Now Farel Destin is in your hands too. At beauty salons and fine stores.

Farel Destin

fifth avenue at fifty-seventh

the Professional Way to Beauty

Cold RAY

Women, for whom nothing but the best will do, now demand a cold wave permanent. Of course, there are many cold permanent waving methods, but there is only one COLD RAY. For greater safety, better hair texture, longer-lasting curls, easier to manage end curls . . . remember to ask for a COLD RAY Permanent Wave. Let your beauty operator know that you always want the best. Always say, "COLD RAY."

NO HEAT · NO MACHINES · *the MIRACLE in Permanent Waving*

A PRODUCT OF RAYMOND LABORATORIES, INCORPORATED, U. S. A.

1943's MONEY DICTIONARY

(Continued from page 68)

always needed to buy things; and the "coupon money" we must have under wartime rationing to purchase meat and butter and shoes and gasoline. Ration coupons (and soon we'll have ration tokens, as well) have become a secondary currency in America so that every family may get a fair share of scarce goods regardless of its bank account.

Dollar Bloc

The United States today is the wealthiest, most powerful land in the world. Our dollar is the most respected money through the globe. And much as we grumble and criticize, we are the envy of millions everywhere because we may count on a stable, sound financial system. And that's why, even as you're reading this, leaders in many countries are getting set to join a "dollar bloc" as soon as peace returns and thereby to form a union of nations tied together by use of American currency.

The "bloc" is expected to include the United States and Canada, virtually all the countries of South America, Australia, and New Zealand, and possibly some parts of Africa and Europe. Argentina may be excluded, North Africa may be a recruit. But what it means is that a powerful group of nations is preparing to present a united financial front.

Excises

If you are an American—with an American's love for minor vices and luxuries—you're vitally affected by excises. For excises are taxes on such things as cigarettes and beer and chewing-gum. It is through raising these tax rates that Congress expects to obtain as much as $1,500,000,000 extra for the Treasury in 1944.

Some call the excise a nuisance tax, as it well may have been when it was placed on ladies' fans in the first World War. And some call it a selective sales tax, as it surely is when it goes on a fur coat, but not on a working dress. And some call it a consumption tax, as it also seems when you pay it on products you buy and consume. But whatever we call them, we've been paying Federal excises on non-essential products for years, and we'll pay record-high ones in another few months.

Forced Lending

In Washington now, our top fiscal experts are deciding how best to frame a law that will compel us to lend a specified amount of our earnings to the Treasury for the duration. It may turn out to be a measure under which each of us will buy a certain percentage of War Bonds from week to week. Or a statute under which we'll pay a separate tax to be refunded to us after the war. Not even the authorities are agreed on exactly *(Continued on page 94)*

Complexion loveliness is so essential today when you, the cherished womankind, must look your best. Monique Make-Up Blend is the even velvety make-up foundation, smooth and delightful, fashioned to glorify your particular skin-tone. Applied just before morning make-up, it lasts beautifully 'til day is done. 3 shades, one for you. **$1.00** plus tax

At better beauty salons and department stores.

Quality Cosmetics Corp., 62-70 West 14th Street, New York 11, N. Y.

Berkshire Stockings are a precious gift...

To be
a real life Santa Claus
give
lovely
Berkshire Stockings
this Christmas.

And of course,
be kind to the
Berkshires
you too are wearing.

Try to have at least
three pairs.
A pair to wear
and one to wash
and one to dry... slowly.

Wash them only
in lukewarm suds.
Don't twist
or rub.

Berkshires today
are precious
and lovely.
Help them keep
their style-correct
beauty.

Berkshire STOCKINGS*

*in rayon, and cotton lisle

BERKSHIRE STOCKINGS, READING, PENNA.

1943's MONEY DICTIONARY

(Continued from page 93)

which money-raising methods would be most efficient, but they are wagering some form of forced lending law will be on the books in a few months. In fact, the Administration's recently-introduced tax bill included a provision for this under the disguised title, "Refundable Tax."

There isn't an expert, in or out of Washington, who isn't terrified over the fact that there'll be $45,000,000,000 more money in this nation in 1944 than goods to spend it on. And if ever the owners decided to see what they could buy with this idle cash, nothing on earth would be able to hold down prices and our cost of living. And thus, the clamour for forced lending, to make sure that we not only help pay for the war, but that we also save our cash until there are sufficient goods to buy.

Frozen Funds

Behind this phrase lies the dramatic tale of our Government's wartime seizure of the billions of alien cash and properties referred to at the start of this dictionary. In these two words is hidden the record of America's efforts to stop the Nazis from financing spies and saboteurs right within our own borders. As Hitler swept over the Continent, he stole his victims' fortunes and figured, too, he'd be able to grab their deposits in the U. S. The Treasury stepped in and, during 1940 and 1941, "froze" their $4,000,000,000 on deposit here.

Then the Alien Property Custodian in 1942 seized the $3,000,000,000 of actual properties of the Germans, Italians, and Japs in this nation. Now that entire hoard (and billions more in other forms belonging to prisoners) is "frozen" right in America. No enemy can reach it. No foreigner can touch the cash, even if it's in his own name, without a Government license. We've already sworn that never again will Germany gain control over corporations located in this country. And meanwhile, through this one manœuvre, the U. S. is protecting not only its own citizens, but the peoples of Europe as well.

Full Employment

Full employment means a job in a free democratic society after this war for any one who wishes to work. It implies a minimum decent standard of living for every one of us, women and men, in the American way. And to make certain that this comes true without Government control, our industrialists and businessmen have joined into groups and are working feverishly now to turn the dream into reality.

They're talking of jobs for at least 56,000,000 of us as soon as war ends, 9,000,000 more than in 1940. They're figuring on a peacetime national output of at least $150,000,000,000 a year, a 40 per cent. jump over prewar levels. Maybe the figures are too big to make much sense yet. But they can be translated into Main Street language in an instant, and the boys overseas will get the idea without any explanation! *(Continued on page 96)*

Reunions are always gay! The deliberately casual frock reveals the smooth, GOSSARD perfected lines of her young figure. Thus she creates a light-hearted picture . . . that he will remember until their next reunion . . . which she will hasten with her purchase of War Bonds!

The GOSSARD *Line of Beauty*
REG U S PAT OFF

THE H. W. GOSSARD CO.,
Chicago New York San Francisco
Dallas Atlanta
Toronto Melbourne Sydney
Buenos Aires

Buy War Bonds and Savings Stamps

Graceline's new cozy carry-all . . . in lustrous Botany broadcloth (100% virgin wool). The tubular hand shirring billows out into convenient fullness . . . to accommodate all your personal necessaries. Black and Brown. About $8.

Graceline
FINE FABRIC BAGS

Graceline Bags, in many original styles are sold at leading stores everywhere. For shop nearest you write GRACELINE HANDBAGS, 27 W. 33rd St., New York 1, N.Y. Please send no money orders, cash or checks.

Today's Winged Victory wears . . .

Campus Make-up

Smooth as Flight
Modern as a P-38

"Sponges on" like velvet
Natural . . . Lasting!

If you think cake make-ups are drying, Try Campus . . . it's as soothing and softening as a delightful creme.

Campus "agrees" with *all* types of skins and is unbelievably flattering!

*Trade Mark Reg. U. S. Pat. Off.

CAMPUS MAKE-UP IS A PRODUCT OF COLONIAL DAMES, INC., MAKERS OF "SPONGE-ON" MAKE-UP SINCE 1886 (NOT CONNECTED WITH ANY SOCIETY) 4652 HOLLYWOOD BOULEVARD, HOLLYWOOD, CALIFORNIA

Renaissance

PERFUME

★★★ a fascinating fragrance with its light — but lasting tones of unforgettable loveliness and charm always whispering you ★★★

SCHERK
NEW YORK
TOILET WATER • BATH POWDER

1943's MONEY DICTIONARY

(Continued from page 94)

Hot Money

The pocket cash of Americans now is estimated at $129 for every man, woman, and child, compared with only $90 per person a year ago, and only $53 per capita at the outbreak of war. The savings of 135,000,000 of us have skyrocketed $50,000,000,000 just in the last twelve months. The money flowing over store counters now tops the $18,000,000,000 mark, four times as much as was in circulation in 1929.

Never before has there been so much idle cash around. Never before has there been so tremendous a rise in the savings of individuals in so short a time. It's coming from war jobs and war prosperity, but what's vital now is not the cause, but the possible result —if ever these dollars start flooding the market and seeking goods that aren't there. That's why these liquid assets are called "hot money," for they can't be counted on to stay put. That's why the authorities warn us constantly to take our cash out of our broken sugar-bowls and put it in War Bonds, where they know it will be safe. "Hot money" is dangerous money to a nation fighting a rising cost of living.

Insurance Annuity

An annuity is a form of insurance under which you save now to receive a specific sum upon which to live later. But too few of us realize deeply that every person has a dependent rarely considered—our older selves for whom we must provide while we're still young and eager to work. That's why annuities are especially important today, for they'll impel us to save out of our war-swollen salaries. And those bills, coming in once a month or twice a year, may force us to put aside cash we otherwise might fritter away.

For a career girl, an annuity is a smart purchase, assuming, of course, that she reads the fine print on the policy and understands what she's buying. And all of us who buy them will have another excellent reason for making sure that the cost of living stays down in this nation. Because unless we do, these $100 monthly incomes we're counting on ten or twenty years from now won't buy enough to maintain us.

Investment

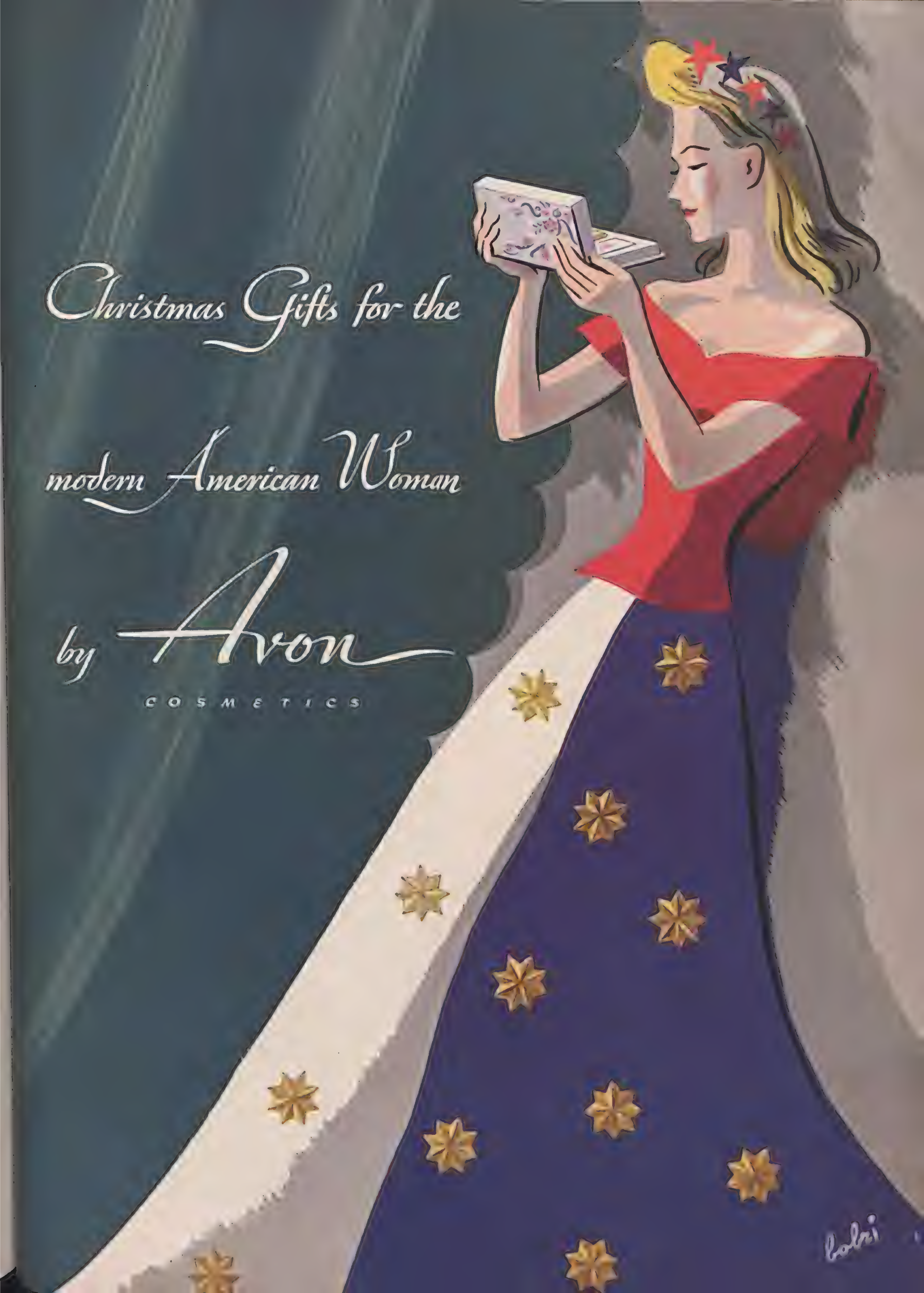
Lots of us are thinking of investing our surplus cash in stocks or bonds or a farm or a dozen-and-one similar, "permanent" ventures now. That's fine, too, but, before you go ahead, have you realized fully that the money you're using represents your savings, your backlog against some future trouble? Are you convinced that yours is an investment in which your capital will be protected, and not a speculation in which your funds will be risked for a big return?

When you think of it this way, investment is not just one word. It also includes such words as diversification, which means, *(Continued on page 101)*

VITA-FLUFF SHAMPOO

RAWLINGS

RICHELIEU
Reg. U.S. Pat. Off.
Richelieu Pearls... they're beautiful
Reg. U.S. Pat. Off.
Simulated


Christmas Gifts for the
modern American Woman
by Avon
COSMETICS
balsi

Be his Pin-up Girl!

If you have the ivory-toned brunette coloring of this Pin-up Girl by Varga, the shade for you is JERGENS NEW "RACHEL." To waken the true loveliness of your complexion . . . to glorify your skin-tones and give you the same glamorous look of Varga's brunette "Pin-up" beauties . . .

Varga

Start his head a-whirl

. . . wear the shade meant for YOU in

New Jergens Face Powder

Today, it's the Pin-up Girl who's making men sigh and get thoughts of romance. And that man-captivating "pin-up girl look" is yours...when you wear Jergens Face Powder. Yes, it's those Alix-styled shades...blended for Jergens alone...to bring new beauty to your skin-tones. And...it's the texture of Jergens Powder, too. *Velvetized* by an exclusive process. To camouflage tiny lines and skin faults...to help your complexion have that flawless, young look. Result: a lovelier you. Your face so fragrantly smooth...enticing invitation to a kiss!

CHOOSE YOUR JERGENS SHADE ...FOR THAT "PIN-UP GIRL LOOK"

Naturelle . . . flower-pretty shade for delicate, light blonde skin-tones.

Rachel . . . cool, glamorous . . . for ivory-toned skin, whether blonde, brunette, or redhead.

Peach Bloom . . . colorful shade for honey-skin blondes . . . or any complexion with rosy undertones.

Dark Rachel...exquisitely vibrant shade for light brunette skin-tones.

Brunette...exotic, dramatic shade for tawny brunette skin-tones.

Southern Rose...dazzling, luscious! . . . For brunette or deep blonde skin-tones, tinged with sun-gold.

BIG BOUDOIR BOX, **$1.00**...TRY-IT SIZES, **25¢, 10¢.**

1943's MONEY DICTIONARY

(Continued from page 96)

bluntly, "not putting all your eggs in one basket." And marketability, which means "easy sale, as well as purchase." And investigation, which means "paying as much attention to purchase of a stock as to selection of a fur coat." And counsel, which means "choosing a financial adviser with the same caution that you choose your children's doctor." That's "investment," as it is defined in 1943's dictionary. And if you want to keep that cash you're placing in securities or real estate, you'd be wise to memorize this definition.

Ration Banking

If you've ever wondered what happens to your ration coupons after you tear them out, hand them to your storekeeper, and go home with your precious allotment of meat, you've been wondering about ration banking—for that's the term that covers the course of our coupons from the time they leave our hands to the moment they're destroyed by Government representatives.

First the grocer takes our coupons, counts them, places them in envelopes, and gives them to his banker. Then the banker marks the total into the grocer's "ration account" and passes along the coupons to the Office of Price Administration. And then when the grocer wants more butter or meat, he simply draws a "cheque" on his ration account for the total of coupons deposited previously, and he is entitled to that amount of new supplies.

Our storekeepers, wholesalers, our banks, and Government officials—all work under a system of ration banking, which keeps rationing running smoothly right down the line. Our coupons are the "cash" of the system; the storekeepers' ration accounts are the "checking accounts" of the structure. And while you and I rarely may come up against ration banking, our coupons wouldn't mean a thing without it. As for the storekeepers, ration banking is the system that protects their sanity!

TFR-500

Written out, these initials stand for "Treasury Foreign Report-500"—a seemingly dull thought, but actually the official name for the most thorough census ever taken of American assets abroad. And that's an exciting story, for the reason for the unprecedented census is to give our Government a base for its claims when the peace treaties are written. And this is a deeply significant development, for in the days before the war, Americans bought from $10,000,000,000 to $12,000,000,000 of properties scattered throughout the world.

In peace times, the Government didn't have to know exactly where the investments were and exactly how big was the total. But now, it's imperative that it does know our claims so that it can protect us. Thus, TFR-500 has come into our *(Continued on page 102)*

ECHO SCARFS • EDGAR C. HYMAN CO., 485 Fifth Ave., N.Y.

VOLUPTÉ

is a curious name for a War Industry

You know the name well. Bless you—you've said it many times at cosmetic counters. We've worked hard to make Volupté *the* great name in compacts and cigarette cases. The way you have responded has been sweet music to our ears.

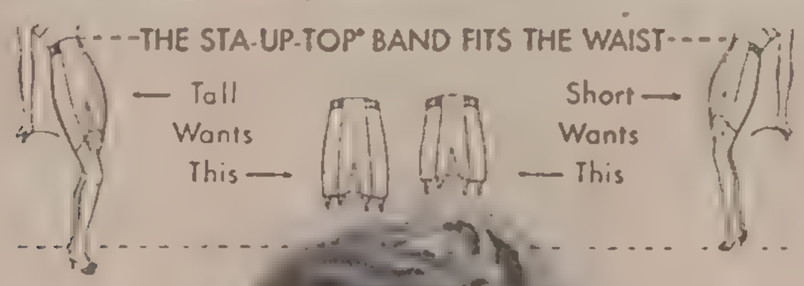
Today, we are working harder than ever . . . *filling war orders.* We're putting everything we've got into this all-important, new job. So, if you cannot find the exact Volupté compact or cigarette case that you want, *c'est la guerre!* After the war, Volupté will be even better equipped to live up to its great name —and your expectations.

The genuine is engraved Volupté

VOLUPTÉ ☆ 347 FIFTH AVENUE ☆ NEW YORK

WARNER'S LE GANT* STA-UP-TOP*

In Two Lengths · Choose Which Fits You



STA-UP-TOP*
Won't Roll Over

Girdles and
Pantie-Girdles
$8.50 to $35

The Warner Brothers Company

Reg. U.S. Pat. Off. Pat. No. 2,196,742

1943's MONEY DICTIONARY

(Continued from page 101)

financial dictionary, and, thus, millions of people now are filling out questionnaires to reveal for the first time the details of their billions of investments. Back in 1941, the Treasury took its TFR-300 census of foreign investments here. So when it got around to "freezing" foreign funds, it had the data. Now in 1943, it's taking a census of American investments in other lands. So when it gets around to the peace, it'll have the proper information. The pattern is complete.

Unitas

"Bancor" is Baron Keynes' name for a world currency. But that was only half the story, for, at the same time that plan came out, Harry D. White of the United States Treasury revealed the American scheme for post-war currency and trade stabilization. While both plans seek the identical goal, England and the United States aren't in one hundred per cent. agreement on how to get there.

Our Government, for instance, wants a world currency to be called the "unitas," and to be fixed at a value of $10 in gold. It wants a world fund, too, to consist of $5,000,000,000 in gold and currency contributed by all the member countries. England is thinking in terms of pre-war trade because, frankly, that's where she was supreme. The United States is thinking in terms of gold because, frankly, that's where we have the advantage.

So the two countries and representatives of thirty others are meeting now, discussing details and trying to work out a plan on which all agree. The moment the guns cease firing, a revised scheme is expected to go into operation. And the ideal of "one world"—at least, financially speaking—will come closer to being.

* * *

So, you see? 1943's Money Dictionary ranges all the way from a tax on a champagne cocktail (excises) to a day's allotment of butter (coupon money) to the ease of travelling abroad (bancor or unitas) to a job for your returning soldier (full employment)! These are the words framing our lives in this modern age. How do you score on knowing them?

SORRY IF WE'RE LATE . . .

The war is taxing the nation's transportation facilities to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

The priceless heritage of 10 years of scientific pioneer research by Arnold

WILLAT

America's Foremost Authority in the field of cold waving, have made hair waving—with the Willat Wave—a matter of *science*, not guesswork. The patented Willat Process assures you the

LOVELIEST OF *COLD* WAVES

The scientific Willat Test Curl Analysis will show you in advance how beautifully—and quickly—your hair can be Willat Waved *without heat of any kind!* Any type of hair can be waved regardless of texture, color or physical condition.

Process fully covered by United States Patents Numbers 2183894, 2195803, 2366111
Heatless Permanent Wave Co., 1122 Folsom Street, San Francisco, 3, California

WANDA
the new characteristically lovely Willat *COLD* Wave

Circlette
de luxe Willat *COLD* Wave that's *sprayed* into your hair

...IN ENGLAND

(Continued from page 66)

with what spirit...how cordially the English treat us...The WACs here, who have a kind of glamour all their own, a neatness and open approach that are most refreshing...Some of the English girls, incredibly beautiful, all honey and mink and gold and Pears Soap...

People Are Talking About...The shows in London; about Patricia Burke, the lovely Australian girl with the beautiful legs, who could make such a sensation in New York...Frances Day, the actress, with the mask-like face and the body of a mannequin...The little toe-dancer in "The Merry Widow," who steals the revival from the perennial Cyril Richards and Madge Evans... The extraordinary success of Congreve's "Love for Love," revived with John Gielgud; and how odd its simpering picture of the foibles of its period seems now...Getting to the shows on time, five-thirty or six o'clock, and then dining afterwards at little places, French, Chinese, Hungarian, Italian; or at be-chandeliered hotels and dinner-clubs, or at dives in Soho with pianos and a flavour of Harlem...

People Are Talking About...Taking short courses at Oxford or Cambridge...The wonderful job the Red Cross is doing, the Clubmobiles, the Arrow Clubs, and the almost impossible feat of imparting an American flavour to the rations they draw locally ...The way we talk about food, even more than about women, perhaps because the food is rationed...People still talk about the Battle of Britain—the strange desolation of the stricken cities, the pathos in the exposed wall-paper of private little rooms...The scrape of saws, the thud of hammers, heralding the rebirth of London—they play a sharp accompaniment to the drone of the big bombers going out on their endless, majestic missions...The spirit of England, for, to the whole of England, the end is in sight, in spite of the blackout and the controls stretching ahead grimly, of wars still to be won.

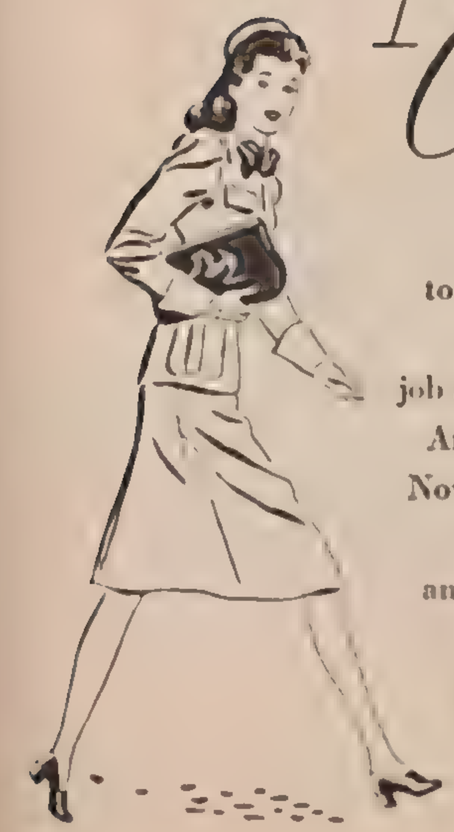
TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office

ORDER OF THE DAY—

The MEADOWBROOK

Wear ARNOLD Authentics



For double-duty schedules. For more "in town" days. For plane and train travel. For hours of unaccustomed standing on your war job and for just plain K. P. wear these famous Arnold shoes with the Glove Grip construction. Now, more than ever before, you will cling to the comfort, the uncompromised quality and the classic styling that has made Arnold Authentics "the shoes of the day".

M. N. ARNOLD SHOE COMPANY,
South Weymouth 90, Massachusetts.

Humming Bird

STOCKINGS WORTH WAITING FOR

When your merchant is out of Humming Bird stockings, don't blame him, and be sure to try again. Humming Birds are most liked by women who have worn them regularly. Tests invariably prove them superior in beauty, strength, fit and tailoring . . . well worth waiting for!

Humming Bird is making war goods, too—sturdy stockings for the WAC, and precision parts for planes, tanks and ships. Our plant flies the "Minute Man" Flag for the purchase of War Bonds.

FOR THE *Colonel's Lady* AND CORPORAL O'GRADY

TAVANNES *Watches*

For over half a century Tavannes craftsmen have produced such notably distinguished timepieces that, today, their fame encircles the globe . . . Tavannes Watches, embodying the highest forms of movement construction, were once available only at luxury prices. But now, through constant advancements in technique and production facilities, traditional Tavannes quality is attainable at modest cost. Tavannes models *beautifully* styled for the Colonel's lady, or *practically* styled for W. A. C. O'Grady — are available from $37.50 to $450.00 (men's models at parallel levels). Due to conditions your dealer may be without Tavannes Watches for brief intervals. Tavannes quality is worth waiting for. Write for informative book, "Birth of Time."

TAVANNES WATCH CO., INC., 608 FIFTH AVENUE, NEW YORK

SPOT-LIGHT QUIZ

Answers to questions in the text:

Here are the answers to the Spotlight quiz on page 79.

1. "Janie" and "Kiss and Tell."
2. "Three's a Family."
3. "The Merry Widow" and "Rosalinda."
4. Frank Fay.
5. Harry James.
6. (a) "Black Magic." (b) "Pistol Packin' Mama."
7. "The Robe."
8. "The Valley of Decision."
9. Morris Hirshfield.
10. Butch Jenkins.

Answers to the photo quiz on the top-notchers of 1943:

1. "Desert Victory."
2. Lena Horne.
3. "Casablanca."
4. Ernie Pyle.
5. "Oklahoma!"
6. Alicia Markova.
7. Walter Lippmann.
8. Agnes de Mille.
9. Ivan Le Lorraine Albright.
10. J. P. Marquand.

DESIGN FOR DRESSMAKING

Other views of the after-five black dress shown on page 73. Slim back-lines balance the soft front-fullness. No. 5031 for sizes 12 to 20 (30 to 38). Featuring the Patented Contour Closure*

* REG. U. S. PAT. OFF. 22360.

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 121.

THOSE WHO WALK ABOUT ☆ TALK ABOUT

COBBLERS

GAY COBBLETS FOR A GAY CHRISTMAS!
Soft Warm Colors in Unrationed Felt
$4.95 *at Better Stores*
COBBLERS, INC., LOS ANGELES, CALIF.

...IN SAMOA

(Continued from page 67)

eating real eggs, ice-cream sodas, and American fresh fruits and vegetables... The roads, either flooded or desert-dusty dry...

People Are Talking About... What the high chiefs think of Americans (WHAT THEY TALK ABOUT is their open antipathy toward the Japs)... How the natives now demand bicycles, jeeps, and motor whaleboats...The sixty thousand American-made alarm-clocks lend-leased to England—wishfully thinking how nice it would be if the King's horses and the King's men could spare one such clock for every hundred men in these islands...How the war is really going, and whether they will contract malaria, dysentery, filariasis, elephantiasis...What to do about income tax, life insurance, allotments?...

People Are Talking About... Whether the daily scuttle-butt is real or fictional...kava bowls...furniture...censors...promotions, possible, or inevitable, shore duty versus sea duty, Red Cross versus U.S.O.; all are daily "shooting-the-breeze" topics...Is it really Durocher's fault, or did Rickey go haywire?...What the chances are of getting a change of duty after eighteen months at this station...How, instead of fungi, yaws, lepers, flying-fish, sharks, octopi, and rain—it would be nice to have coffee and doughnuts (even see white women—without doughnuts)... The new officers who discuss the native women; the old officers who have forgotten what white women look like ...The shore-based personnel who hopefully scan the decks of visiting ships, in search of a familiar face, and to keep an eye out for mail and/or beer being unloaded...

People Are Talking About... What has happened to the War Bond Drive...The Navy and Marine boys singing across the native *fales*, "The Marine Hymn" and "Anchors Aweigh" ...The men of Bataan and Cavite, and whether the United States remembers ...Mrs. Roosevelt's visit...The new officers and men arriving in Liberty ships, tankers, and transports—the new ones distinguishable by the college cuts or bald spots on their heads, the result of initiations at King Neptune's Court when crossing the equator for the first time...Mail...Beer...The records from home, which are welcome, and how nice it would be to have a phonograph on which to play them...Rain, with the perspiration pouring off faces...

People Are Talking About... this damned island and wishing they could be either in the combat zone or home on leave.

EVERY YARD OF GENUINE

HARRIS TWEED

IS HAND-WOVEN IN THE OUTER HEBRIDES

• Far across the Atlantic, in the wind-swept isles of the Outer Hebrides of Scotland, Harris Tweed is woven by the crofters in their own cottages today as it has been for generations.

Harris Tweed is a registered trade mark which, under rulings of the British Board of Trade and the Federal Trade Commission, refers only to virgin Scottish wool tweed, hand woven in the Outer Hebrides of Scotland.

Look for the Trade Mark on the Cloth
Look for the Label on the Garment

Issued by The
HARRIS TWEED ASSOCIATION, Ltd.
10 Old Jewry, London, E. C. 2, England

Harris Tweed assures wear, distinction and style.

The perfume of promise...

Worth

JE REVIENS

(I will return)

unforgettable fragrance...
he'll remember it...
and you!

A good name to remember

a *Quality* label to find

BECAUSE our vital metals have gone to war, you may not find many WHITING & DAVIS bags in the stores this Christmas . . . But remember the name, please. For fifty years discerning women have sought and esteemed this label as a guarantee of quality. For fifty years it has gone with them proudly, hand in hand with fashion. By another Christmas, we hope, there will be new styles and even more beautiful metallic finishes in WHITING & DAVIS bags. In the meantime let's all make it our first duty to

BACK THE ATTACK—WITH WAR BONDS

WHITING & DAVIS CO.

Plainville, Mass., and 366 Fifth Avenue, New York

...IN NORTH AFRICA

(Continued from page 67)

People Are Talking About... The jive talk in a couple of "Stars and Stripes," one of which contained the headline, "If You Dig the Lingo, This Is Solid Jaboo," and followed with this paragraph: "This hopper used to be A.W.O.L. and made a play for mothballs, and dames that were five by five; lots of his chicks were fag hags, and sometimes he got stuck by a bag with a sag. But now he and his witch are a thing, strictly a gruesome twosome. She listens O.K. to him. As for the chick, she left her grubgabbles to go out with him, and now it's a case of ooly-drooly. Lots of other alligators fell in before them at the rat race. The chick noticed Johnny was out of jail, and had to wriggle a bit. 'Like chicken? Grab a wing,' the hopper told her, and soon they were sizzling the ribbon."

People Are Talking About... The poor censor and his nightmare of clichés, the chief one of which is, "I hope and pray that this war will soon be over, and I can once more be in your arms again"...The way the Nazis took all the personal property of Tunisian residents they could carry, and what they couldn't carry they invited the Arabs to plunder; the way they tore out stoves and iceboxes and scattered them on beaches, shot holes in doors, destroying just for sadism...Getting thinner, working every day, including Sundays ever since we got here, getting tougher, less sensitive, less intellectual, more passionate about the horrors of the Nazis...

THE NATIONAL WAR FUND

"Americans are the most friendly and generous people in the world. The National War Fund will give them a chance to put this kindly feeling into action by giving help not only to their own fellow citizens who need aid, but also to all their gallant Allies. Every American, even of very modest means, can do this by a gift to the National War Fund; and millions of such gifts together will show the world what American friendliness means."

VIRGINIA C. GILDERSLEEVE

TO BEAUTIFY DRY SKIN, MAKE A DATE WITH...

Troubled with dry, sensitive skin? Use a scientific beauty soap—Ariderma—*rich* with creamy lanolin, *bland* with milk solids. Ariderma's gentle lather coaxes away dirt and dryness, leaves your skin feeling and looking softer, younger. Try Ariderma today! Lightfoot's Ariderma, 663 Fifth Avenue, New York 22, N. Y.

ARIDERMA

THE DRY-SKIN SOAP—15c EVERYWHERE

After your bath use it from top to toe, to wrap yourself completely in the *"forbidden"* fragrance.
Each use of TABU WHITE COLOGNE creates a magnificent moment that goes on and on . . . and on! $2 to $20 (tax extra).
© Dana Perfumes 1943, Dearborn at Hubbard, Chicago. Other Dana Licensees, London, Paris, Buenos Aires, Mexico City, Havana.

Pioneering Since 1849

A long history of pioneering, embracing every major development in American brewing,* is thrillingly climaxed in the Schlitz you drink today. Brewed with just the *kiss* of the hops, none of the bitterness, Schlitz brings you that famous flavor found only in this great brew.

**Schlitz pioneered Pure Culture Yeast; famous Brown Bottle; Precise Control; exclusion of air from bottle; Just the Kiss of the Hops.*

Copyright 1943, Jos. Schlitz Brewing Co., Milwaukee, Wis.

JUST THE *kiss* OF THE HOPS

..none of the bitterness

Schlitz

THE BEER THAT MADE MILWAUKEE FAMOUS

FIFTY YEARS OF VOGUE

(Continued from page 36)

difficult to know, a thoroughgoing Missourian. The Vogue staff trembled at the advent of the new boss—whom they later came to adore. He looked like a handsome theological student, with fine, chiseled nose, wide forehead, and narrow chin—the shape of his face was that of an inverted triangle with the base at the top. He sat in a remote office, far from the jangle of the editorial rooms. For a year, he was practically never seen in the outer offices. He only called for more and more copies of old issues, more and more ledgers from the caged bookkeepers. For many months he was absorbed in a neat welter of balance sheets, breakdowns of figures, pursuing his lifelong policy of working always from experience tables. During that year, the readers watched to see what effect the new publisher would have on the magazine. There was none.

Then, on February 15, 1910, Vogue changed. It was plump, no longer a weekly, but a semi-monthly, and its price was not ten, but fifteen cents. The most important change, however, was this: Vogue was no longer only a fashionable magazine. It was a magazine of fashion. Society belonged firmly in its pages, but clothes were the heart of the new formula. To his friends, Nast said that Turnure had had a gold-mine in Vogue, but the vein lay in fashions, not alone in the fashionables.

For the next few years, the editor was Marie Harrison, a sportswoman, an excellent golfer, a woman with a gay, high voice, a lovely childlike enthusiasm, and no abiding interest in clothes. A sister-in-law and assistant of Turnure, at his death she took on the editorship, retained it for several years under the Nast régime. She had a fine practical sense that led her to include for the first time a pattern page in Vogue. Out of this grew the present fabulous Vogue pattern business.

After Marie Harrison left, Condé Nast immediately made Edna Woolman Chase the editor. Publisher and editor saw eye to eye on every question of policy and taste. Condé Nast understood and evaluated the place of Society, felt trends in his finger-tips, recognized talent in its embryo, had a fine sense for technical perfection in all the visual aspects of the magazine.

Under his ownership, Vogue became a great publication with international interests. Its influence in the fashion world became more and more important. It began to publish the fashions from Seventh Avenue, saw it change from the cloak and suit trade to the great dressmaking industry that allows millions of women these days to be better and less expensively dressed than their mothers in 1910.

Condé Nast in the next decade or so became firmly set in the public mind as a brilliant publisher. He added to his publishing activities two other magazines: House & Garden and Vanity Fair, but Vogue was always his favourite child. All his properties flourished, and he became identified with the social life of New York. His parties were enormous, with celebrities clumped in his famous ballroom, lit softly only by candlelight. With his divining-rod for pretty women with brains, he invented the woman society worker. He had an eye for that *(Continued on page 110)*

A Message from Harry and David at Bear Creek Orchards

To Our Old Customers—

By now the mailman has brought you our Christmas folders. These photographs are only a reminder of the gorgeous gifts. We're sorry but this year there just isn't enough for everybody. So to you, our old customers, we say; for gosh sakes get your orders in here *before* December 1st.

No other gifts please so many people so much as these beautiful fruits.

Harry and David

AT BEAR CREEK ORCHARDS, MEDFORD, OREGON

Royal Gift Baskets say Merry Christmas in a way no one can resist. Jam-packed and heaped-up with Royal Riviera Pears, other choice fruits, nuts and goodies.

• • •

Royal Riviera Pears — a never forgotten treat. So rare not one in a thousand has ever tasted them. So big and juicy you can eat them with a spoon.

Cubby says: after the war come out here to Oregon's Wonderland . . . the Rogue River Valley

PETAL SMOOTH AND FLOWER FRESH

HICKORY PANTIES Perma-lift BRASSIERES "THE LIFT THAT NEVER LETS YOU DOWN"

HICKORY's smoothing, soothing control is a must for the Victory vigor you're needing these days. Wear the HICKORY Pantie that politely but firmly suggests correct posture, that assures you more comfort, more support, that helps keep your muscles morning fresh all day. At leading Corsetieres, $4, $5 and $6. And ask to see HICKORY PERMA☆LIFT Brassieres with the famous patented "Lift that never lets you down," $1.25 to $2.50. ☆ ☆ ☆ Don't let anyone deprive you of your American right to choose the dependable brands you prefer. Trust the Trade Marks which have stood the test of time.

☆ BUY MORE WAR BONDS AND STAMPS ☆

FIFTY YEARS OF VOGUE

(Continued from page 109)

Vogue staff staple, the elegant amateur. He provided a place for women of position to work—and still lunch at the best restaurants, still go to the chic dressmakers, to live a round of country weekends at the big Long Island houses, and still get a salary on Fridays. It was smart, and it was fun to be on the editorial staff of Vogue.

These elegant amateurs helped to create pages that showed the right way of doing things, that exhibited the taste of women who had gone to the most fashionable finishing schools of America and Europe, and who knew international life. Their specialized knowledge, their specialized taste, useless perhaps on a professional, hard-driving newspaper woman's page, gave a lovely light to the pages of Vogue. Their friends were photographed, their houses, their food, their jewels, their extravagances, and their pet economies.

Vogue also had, and has, a solid professional machine, run by keen-minded, businesslike editors, who disguise their professionalism with gay hats, curling hair, pretty, but not always excessively smart clothes; women who understand journalistically the place and value of chichi, but are never taken in by it. And that, curiously enough, is exactly what Vogue was when Arthur Turnure started it: a solid cake, full of good butter and eggs, decorated on top with the spun-sugar butterflies of Society and of the highest fashion.

* * * *

In 1914, when World War I. halted French importations, Vogue stepped dramatically into the breach. It originated the idea of the Fashion Show—the first one ever to be given in America. It was called "The Fashion Fête," and it brought together in one fabulous mélange, Society, led by Mrs. Stuyvesant Fish and Mrs. Vincent Astor as patronesses, and the Trade, led by the great New York dressmakers. The *Fête* was an enormous success—it must be remembered that, up to that time, the fashion world was really Paris. The best-dressed women ordered almost all their clothes there, filled in with New York importations and Lucille—Lady Duff-Gordon—originals. (Mrs. John Jacob Astor had once called off her White Ball because her costume, sent from Worth in Paris, was lost when her yacht, *Ava*, sent to fetch it, sank.)

From that *Fête* came the next great period of Vogue's life, its physical and financial expansion in the great, lush days before 1929. Always internationally-minded, Vogue then started foreign Vogues. In 1916, during the depths of the War, British Vogue had its inception and has now become a great and valuable fixture in English life. French Vogue had its first issue in 1920, and became an equally important part of French life, and circulated among the well-to-do throughout Europe, Asia, and South America. Both British and French Vogue had reciprocal pages with American Vogue. All three mirrored the life of the other two countries. As the British and French Vogues grew, Mrs. Chase began to divide her time between the American and European offices, directing the editorial policies of all three magazines. For this reason she was given the title of Editor-in-Chief of the three Vogues. British

The Hand
that rocks the cradle—
washes the dishes—grinds
the valve—sets the rivet—
can still be the hand that is
sweet to hold if it belongs to
a woman wise enough to use
Elizabeth Arden's Hand Lotion—
creamy, non-sticky, delightfully
scented, modestly priced.
1.00 and 1.75 (plus tax)

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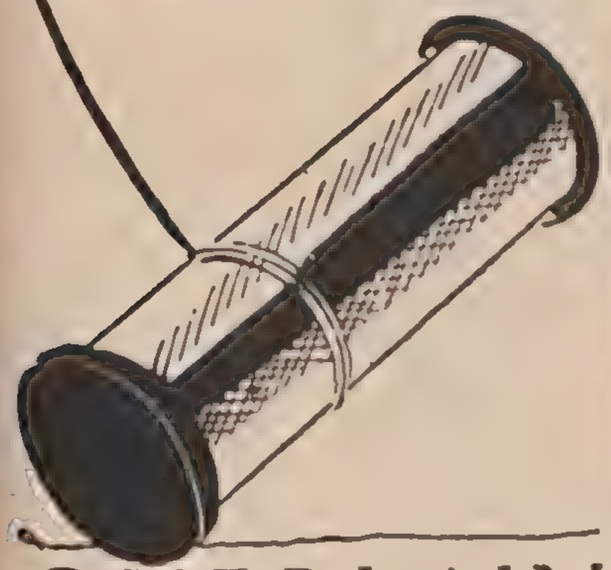
Guerlain

There is a Guerlain Lipstick suited to every type and occasion

ALL SHADES $1.50



GUERLAIN
PARFUMEUR · PARIS

Guerlain, Inc., 444 Madison Ave., N.Y.

FIFTY YEARS OF VOGUE

(Continued from page 110)

Vogue, of course, is still published, a valiant magazine, bombed by the Nazis in the *Blitz*, enduring, profitably, through all. But French Vogue stopped when the Nazis took Paris, and now on the masthead of both English and American Vogue there is a Memo to the Germans: "French Vogue, temporarily discontinued." In addition to these members of the Vogue triumvirate, there were two others, German Vogue and Spanish Vogue, both losing ventures, perhaps started before the time was ripe. In that expansive period, the forward-looking policies of Francis L. Wurzburg, the Vice-President of the company, led to the even greater business ventures of the Condé Nast Publications.

Before World War I, Nast had brought to America the exquisite little French magazine, *Gazette du Bon Ton*, called *Gazette du Bon Genre* in America. This *Gazette* was published and edited by Lucien Vogel, and it was his idea to present in its pages the models of the leading French *couturiers* drawn by the most talented young artists in Paris, not fashion artists in the accepted sense of that term. Vogel gathered around him a whole group of young Frenchmen who made charming water-colour paintings of the models of the seven greatest *Maisons de Couture* of that time, who sponsored the magazine: Chéruit, Dœuillet, Doucet, Lanvin, Poiret, Redfern, Worth. It was beautiful, each copy cost two dollars gold, and it had a great artistic success, but could not survive the effects of war.

Nast, however, continued his collaboration with Lucien Vogel, and because of his own appreciation and the great enthusiasm Mrs. Chase had shown for the artists of *Gazette du Bon Ton*, he was persuaded to sign up the whole group to work for Vogue. There were Brissaud, Benito, Marty, Lepape, Martin, Mourgue. Their work brought a new elegance to Vogue, and among the sophisticated its prestige was greatly increased, but those artists were certainly caviar to the general at that time. Vogue's circulation dipped alarmingly, subscribers wrote protesting letters—they hated those unnatural-looking ladies with elongated necks and unfamiliar poses. Advertisers derided them, artists admired them. Nast took a look at the balance sheet and shook his head sorrowfully. The editor said scornfully, "Let them learn to like them." And they did. Looking back at that period, Nast used to say to Mrs. Chase, half ruefully, half admiringly, "Our enthusiasm for those French artists cost us at least a million dollars in lost circulation," and she would say, "Well, that was the price of leadership." Fashion artists all over the country were greatly influenced by their style.

* * * *

In 1936, Vogue incorporated Vanity Fair, and its editor, Frank Crowninshield, then became the Fine Arts Editor of Vogue. One of the most urbane of men, known for his influence in all the arts, an inveterate writer of introductions to other writers' books, he began writing for Vogue on a variety of subjects, but mainly on art and on the habits and times of the past.

With the incorporation of Vanity Fair, Vogue considerably broadened its editorial base, *(Continued on page 112)*

Let 'em have as much as they like — as often as you can get it

An open box of Allen's Toffee — so pure and delicious — is open invitation to youngsters and grown-ups alike to reach for a piece of this chewy, flavorful toffee . . . and reach again and again.

Too bad we can't all reach at will . . . and enjoy our fill. But war's restrictions cut down the supply of the pure, wholesome ingredients we use in making Allen's Toffee.

We could use substitutes . . . but that isn't Allen's way of making toffee. So we make less . . . making every piece as good tasting and as good for you as ever. If your favorite store is sometimes out of Allen's . . . please be as patient as you can be . . . for we're both doing our best to give you this treat . . . as often and as much of it . . . as we can.

FAMOUS IN ENGLAND SINCE 1860

BUY IT AT YOUR NEAREST FINE CONFECTIONERY STORE

Allen's Toffee

C. S. ALLEN CORPORATION
Webster, Mass. — New York, N. Y.

FIFTY YEARS OF VOGUE

published within the next few years the work of a hundred or more of the leading authors of the country. The inclusion of Vanity Fair gave Vogue a new impetus towards the general affairs of the country, not only in art, theatre, and music, which had always been within its formula, but towards personalities in politics all over the world, toward economics, and Government. It has consistently reported World War II, and its deep effect on the life of the country. The War Department, the Red Cross, Government agencies reprint Vogue's articles, spread them to specialized groups.

* * * *

It was in September, 1942, that Condé Nast died suddenly after devoting thirty-three years of his life to building and perfecting the publications which bear his name.

Nast never was out of touch with every situation that affected the welfare of Vogue. His principal and deepest rooted interest, however, was always in increasing and improving the æsthetic contents of his periodicals. Particularly during the latter part of his life, the search for beauty—whether in illustration, engraving, photography, or printing—was his constant concern.

To those who worked with him, his loss has been especially profound. Their relationships with him were never formal, but always of the personal order. They seemed to think of themselves not as a group of employees, but always as members of a singularly united family. Indeed, the qualities in him which they most cherished and which they will longest remember were his friendliness, the readiness of his sympathies, and his never-failing kindness.

On the death of Condé Nast, Vogue came under the direction of its third Publisher and present President —Iva S. V. Patcévitch. For fifteen years, he has been associated with the Nast organization—part of that time as director of the affairs of Vogue in Paris, and afterwards as Condé Nast's executive assistant in New York. He had been chosen by Nast himself to succeed him. Slender, prematurely grey for his forty-three years, with a face like a profile on a classic coin, Patcévitch is widely travelled, a linguist, possesses the business acumen necessary to all publishers, coupled with the taste, æsthetic appreciation, and varied interests important to Vogue. He is a logical choice to take over the leadership of the organization on the threshold of its second half-century.

* * * *

Here ends the first half-century of Vogue. It has been a lot of fun and a bit of a heartache for us to edit this fiftieth milestone of Vogue's history. It has meant turning back thousands of pages which have recorded the manners and modes of the fashionable world as Vogue has seen it. Through those yellowed pages have passed all the great beauties, all the great fashions, many of the great world figures, and much of the best taste of five decades. It has been a large task to select from that storehouse of rich material just the right clothes, just the right faces, just the right events to make those years live again. We hope this cavalcade will bring our readers many a smile and perhaps a gentle sigh.

...And now Vogue looks forward to its next fifty years.

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The Rum Connoisseur contains over 100 tested drink and food recipes. Send for your Free copy. Ronrico Corporation, Dept. (V) Miami, Florida. Ronrico Rum 86, 90 and 151 Proof.

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IN SIMULATED LEATHER
Retail $1
CHECKERS . . PIMLICO
CHESS . . . BASEBALL
BINGO . BACKGAMMON
Other Game Favorites
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STADIUM BOOTS

Wear these warm-as-toast, snug-as-a-bug-in-a-rug RATION-FREE Stadium Boots and you'll laugh at winter's worst blasts . . . All leather uppers . . . warm sheep-skin linings and cuffs . . . heavy rubber soles. Large sketch has zipper closing, small sketch laces. Both styles in black or brown, sizes 4 to 9.

$7.95

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• *Address mail orders to Maling Brothers, 811 South Wabash Avenue, Chicago 5, Illinois. Add 25c for postage. If you live in Chicago or Milwaukee, you can buy your boots in any of our 16 stores—see phone book for store nearest you.*

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Dept. 9
Enclosed find $_____ for which send ____ pairs of Stadium Boots. Style choice (zipper or lace)_____
Second style choice ____. Color ____. Shoe size ____
Add twenty-five cents (25c) for shipping charges on each pair. Add 2% sales tax on orders for Illinois.
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CITY_____ STATE_____

SHOULD I JOIN THE WAC?

Things you want to know about the Women's Army Corps

HERE are the questions women ask recruiting officers of the WAC, the first Women's Army Corps in our history. Here also are the answers the WACs make.

Q. Am I not needed more right here where I am?

A. Are you? If obligations hold you, or if your job is essential and only you can do it, stay home—but be very sure that they do hold you. Don't choke your conscience with a little war-stamp selling, a few hours of Nurse Aiding, one night a week as Air Raid Warden. Women with children to care for, or dependents to support, could do your part-time jobs at the hospital and the stamp booth. If you're free, or could free yourself, remember the need for more WACs, mark yourself "Rush, urgent," and come down to the recruiting office right away.

Q. Would my joining the WAC now delay the drafting of fathers?

A. Not delay it, perhaps, but it will definitely make it unnecessary to take as many fathers. Your married brother may have to go anyway; but some other father won't. Every WAC who takes over a typewriter or a switchboard either releases a man to go overseas, or makes it unnecessary to draft another man to sit at that typewriter—or both.

Q. Do Army men really want the WACs working with them?

A. They certainly do. There are far more requests for WACs than there are WACs to fill them. At most camps, a WAC's official popularity is only equalled by her social popularity.

Q. Won't I mind not being my own boss?

A. Just how much are you really your own boss now? Can you always please yourself in what you do—even decide such a small thing as when you'll get up in the morning, just as it suits you? When you're a WAC, you'll only be exchanging sets of rules, not going to regimentation from perfect freedom.

Q. How can I be sure that I'll get a job I really like?

A. You can't, but neither can you be sure that you'd get it in civilian life. You can be sure, though, that the more you work toward that job and train for it, the nearer you are to getting it. The Army recognizes and encourages your special training and skills, because it knows from experience that you work best when you're happiest. And, even if you don't get an A-1 job, just stop and remember that job B, a little less interesting, is just as important, just as necessary. Whatever you're doing in the WAC is helping to shorten the war. Knowing that can go a long way toward making you enjoy any job.

Q. But aren't there any exciting jobs in the WAC?

A. Yes, there are. Plenty of them. Lt. Sarah Bagby, for instance, is the flying secretary of Lieutenant-General Carl Spaatz, commander of the Air Forces in North Africa. In her job, she comes closer to the fighting lines than any other *(Continued on page 114)*

RENAULT

Extra Dry American Champagne

From the cellars of the House of Renault, where quality champagnes have been produced for almost three-quarters of a century, comes this masterpiece of the vintner's art, naturally fermented in the bottle.

Write for a *free* copy of our 24-page Wine Recipe Book.
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Egg Harbor City, N. J.
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★

Buy War Bonds

Enjoy Renault—the Wine without Fault

SCRIPT GIRL: (to cameraman) Gee!—how does she do it? Always looks like a million! Wish I . . .

GODDARD: (overhears) Sleep nights, honey—and make it eight hours . . . every night.

DIRECTOR: Aha! How to be young and beautiful—the secret's out! . . .

GODDARD: Secret indeed! Anybody knows you can't look your best without rest. Or act either. And by the way, *you* don't look so lively today.

DIRECTOR: Had a bad night. Dreamt I was buried under a collapsed tent.

GODDARD: Maybe your blankets are too heavy. You need fine, *all wool* blankets if you want to stay warm and comfortable yet avoid that smothered feeling. Now, *my* blankets are really light and downy and soft . . .

DIRECTOR: North Stars, I'll bet. But you can't buy *those* blankets today.

SCRIPT GIRL: Yes you can. North Stars are back again—I saw 'em advertised.

DIRECTOR: Recess, everybody! Call my car!

SLEEP IS YOUR BEST BEAUTY TREATMENT

North Star Blankets

ALL WOOL BEAUTYNAP

FREE BOOKLET ON SLEEP! Discusses the whole subject from every angle ...48 pages of breezily written good sense to help you get your basic beauty treatment. For *your* free copy, write North Star Woolen Mill Co., 247 South 2nd Street, Minneapolis 1, Minnesota.

SHOULD I JOIN THE WAC?

(Continued from page 113)

WAC. Capt. Ruth M. Briggs, who's called "The Sphinx of North Africa," is secretarial aide to Major-General W. B. Smith, chief of staff of the North African Allied Forces. Twenty-nine WACs, four of them officers, handled the communications for the Quebec conference. Five were at Casablanca. One WAC is assistant investigator on the staff of the Judge Advocate General. Or, as a WAC, you might test guns for the Ordnance division, test gas masks and protective clothing, handle a radio control tower, serve as a radio mechanic, or work in the medical department.

Q. I can speak a foreign language. Would that be useful in the WAC?

A. Very much so. During the North African campaign, our Signal Corps was connected with the exchanges of a French telephone company. WACs did liaison work with the employees of that company. You might also do translating, or interpreting.

Q. What about medical training? Would it help?

A. Yes, it would. WACs with some previous medical experience are now training to be medical, surgical, X-ray, dental, and laboratory technicians.

Q. I'm sick of office work. Would I still have to do it in the WAC?

A. The Army, like any large organization, needs stenographers, typists, and bookkeepers, and WACs will continue to do this work. However, there are other jobs to do, such as weather forecasting, photography, cooking, and motor transport.

Q. What other kinds of work do WACs do?

A. Among their other jobs are weather observing, personnel work, public relations, radio, communications, aircraft and motor mechanics, and welding. They are also link trainer instructors, chemists, librarians, draftsmen, Service club hostesses, chauffeurs, bakers, and storekeepers.

Q. Do WACs serve overseas? If so, can you guarantee that I'll be able to go?

A. WACs are serving in North Africa and England, but we can't promise that you'd be sent. We do say, however, that your chance of going over will get better all the time, as operations expand.

Q. Do WACs serve with the Air Corps?

A. Yes. WACs serve with the Air Force, the Army Service Forces, and the Army Ground Forces.

Q. How will they decide where to send me after basic training?

A. Your education, aptitude, civilian work experience, interests, and hobbies will be considered, along with your results on tests like the General Classification Test and the Mechanical Aptitude Test. They will decide what you are most fitted to do, and either recommend you for further training or assign you directly to the field. Exactly where you go is decided by consulting the requests for WACs, which are sent to the Commanding Generals of the various commands and relayed by them to WAC headquarters. *(Continued on page 115)*

"The finest wine in America" is a phrase often used by those who tell friends about Widmer's. It is true that for more than 50 years the Widmers have striven to merit this reputation.

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WIDMER'S WINES
and Vermouths

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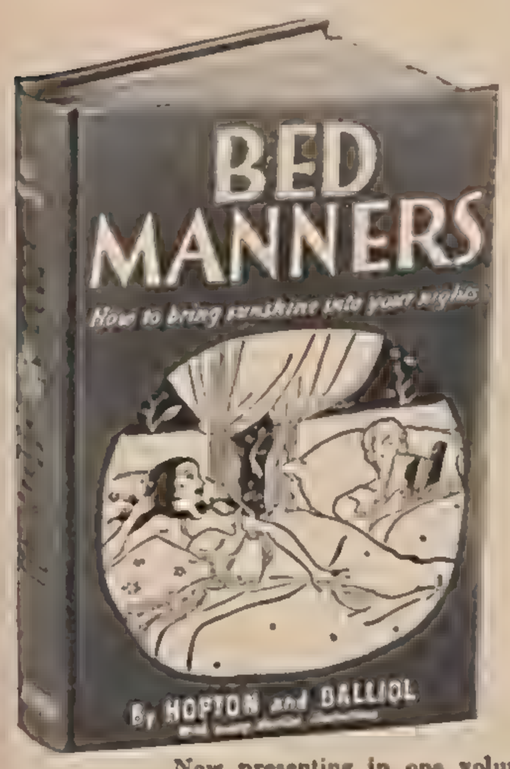
Bring Sunshine Into Your Nights

Hilariously, wittily, and with a devilish understanding of the little foibles you thought were a secret, here is a masterpiece that will make you well-bed in easy lessons.



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For the strangest adventure of all is to find yourself locked in a bedroom with someone of the opposite sex with whom you are required to go to bed and get up for thousands of nights. This is called marriage. It may have just happened to you or it may happen just when you least expect it and are least prepared. This book, then, is for you—a book of Bediquette for married people! With many amusing illustrations.

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In Canada—$2.50—S. J. R. Saunders
84-86 Wellington St. W., Toronto, Ont.

SHOULD I JOIN THE WAC?

(Continued from page 114)

Q. How many non-combatant jobs in the Army could women do?

A. Four hundred and six.

Q. How many of these jobs are WACs now doing?

A. One hundred and fifty-five. The inference is obvious.

Q. There's an Army camp in my area. Why couldn't my neighbours and I volunteer part-time for the jobs the WACs do, yet still be able to live at home?

A. Many WAC jobs require complicated training. You can't expect the Army to spend weeks teaching you something and then have you suddenly decide "you're too busy" to do it. Some work is confidential, and the workers must be under military authority. All the work must be done quickly and efficiently. Military discipline controls this. Moreover, a unit at your camp may be moved suddenly, and its non-combatant workers must be able to go with it.

Q. I don't know whether I'm eligible to join the WAC. What are the requirements?

A. You must be a United States citizen, twenty to fifty years old, with no children under fourteen. You must have those general, seldom-defined qualities known on reference blanks as "an excellent character." You will have to pass a Mental Alertness Test and a Physical Examination. You may be neither shrimp nor whale, but must be between four feet ten and six feet tall. You must weigh at least a hundred pounds. Unless your Mental Alertness score is really exceptional, you must have had two years of high school.

Q. I'm married. Can I join the WAC?

A. Yes.

Q. I'd like to be an officer.

A. You've got to be a leader—and that means someone who helps or encourages other people to get things done, not a smart-aleck who must always stand in the front row. Your moral character must be good. Your general education, personality, appearance and bearing, experience in handling people, reliability, and your general adaptability for the Service will also be considered. All officers are chosen from those who have successfully finished Officer Candidate School, and all officers rise from the ranks.

Q. How long do I enlist for?

A. You enlist for the duration and for six months afterwards.

Q. Could I get an honourable discharge before that?

A. Yes, for "personal reasons of an emergency nature." What these are is decided individually in each case, but, just as an example, having a baby would probably be considered a personal emergency.

Q. Could I be court-martialed?

A. Yes, of course. If you should commit an offense, the Court Martial would give you the same treatment which a man in any other branch of the Army would get. Don't worry about it, though. A Court Martial is just the military equivalent of an ordinary court. *(Continued on page 116)*

THERE'S ONLY ONE

"AIR-WOVEN" TUFTLESS MATTRESS

Softly buoyant and rest-inviting, the Sealy "Air-Woven" Tuftless Mattress is truly the "Giant Pillow for Your Body." In the Sealy Tuftless you will find the revitalizing comfort which gives full meaning to the world-famous slogan

Sleeping on a Sealy is like sleeping on a cloud

Through the more than 60 years of its manufacture the purchase of the Sealy Tuftless has become a tradition in countless families. Now, three generations of many of these families testify to the comfort satisfaction of this fine mattress.

THE COAST TO COAST COMFORT SENSATION

Many an owner has slept in luxurious comfort on the same Sealy Tuftless for over 30 years—as proved by letters we have on file from all over the United States.

NO OTHER MATTRESS IS LIKE IT
NO OTHER MATTRESS CAN BE LIKE IT!

Only Sealy holds the magic of the transformation of a giant five-foot batt of live, pure staple cotton into an "Air-Woven" tuftless mattress. That's why—though others have tried to imitate it without success—the Sealy "Air-Woven" Tuftless mattress stands alone as the "Giant Pillow for Your Body."

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SHOULD I JOIN THE WAC?

(Continued from page 115)

Q. How much will I be paid?

A. Your pay will be the same as that of Army men with the same rank. If you're a Private, for instance, you get the buck Private's pay—$50.

Q. I've never been away from home before. Will I get any time to come back and see my family?

A. Yes. Each Private is entitled to thirty days' furlough with pay each year. That is more vacation than you get on most jobs.

Q. What other benefits would I be entitled to?

A. You'll get the same benefits Army men get—medical and dental service; the privilege of putting letters in the mailbox without any stamps on them; up to $10,000 worth of National Life Insurance; the benefits provided for in the Soldiers and Sailors Civil Relief Act of 1940; six months' pay given to your family if you die in the Service; twenty per cent. extra pay for yourself if you go overseas; and all the veterans' benefits after you're honourably discharged.

Q. How will I like wearing a uniform?

A. Traditionally, a woman is bored with her clothes if she doesn't have about fifteen hats and a different dress for every day. Many of the WACs who are still allowed to wear civilian clothes when off duty, however, are disproving the legend by continuing to wear their uniforms. They remember that it's an honour to wear that uniform. Too, WAC uniforms open doors to many friendships and privileges, to many acts of courtesy. Remember those box-office lists with reduced prices for Service men and women in uniform?

Q. Can I wear make-up?

A. Yes, the Army doesn't think you have to look faded to be efficient. No black-red nails, vampire mouths, or Theda Bara eyes, however. Your make-up must be natural and inconspicuous.

Q. Will I have to salute? When?

A. You'll salute when giving or receiving recognition from your superior officers, just as any Army man does. You'll salute at certain other times, too, as the rules for the Army salute dictate.

Q. Why must I take drill?

A. As a WAC, you'll drill and have physical training every day. The exercise is good for you, gives you the trim figure your uniform requires. Walking in step, you can go from one place to another in an orderly way, not straggling all over the sidewalk. Drilling develops habits of precision and of response to your leaders, raises your morale, and gives you a fellow-feeling for the other marchers. Besides, think how much the public enjoys your parades.

Q. Isn't the training awfully hard?

A. No, not really. We don't deny that you may flop on your bed and say "Phew!" at the end of the first day, but you get used to it quickly. You'll feel more alive, look trimmer than you ever have before. No "office spread" in the WACs. And you'll enjoy training, because you'll be learning new things—things from a man's world, things which make you more companionable to the man in that world.

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THE INVISIBLE DRAGON

Li Kuei's stories of five Chinese guerrillas

By Ann Nash

"THE Japanese, having decided that the Chinese dragon was an earthworm, cut it in two. They think it will be dead shortly, and then they can pitch it out of the garden."

That was Yen Li Kuei's opinion several years ago. Li Kuei is a Chinese boy who came to America to college, bringing us a letter of introduction from his elder brother, whom we had known in China.

"But," he went on cheerfully, "if you cut an earthworm in two, both ends grow, and that's what happened to us. We've got two dragons now—the dragon you see and read about in the newspapers, and the dragon you don't see: the underground fighters, like in Russia. My brother's one. He's Mayor of Paichow, though he never sees the Japanese Commander who says he runs the town. My brother's office is queer. It's a tin shop in Lan Hua Hutung, with rolls of galvanized iron and stacks of Standard Oil tins for furniture.

"If the Japanese come along, all they see is three or four angry men beating down the shopkeeper's price on a saucepan. One of those men is my brother—a little, ragged man who smokes too many cigarettes. Another is an old basket-weaver. He is the former Chief of Police, but nobody recognizes him, because his face was badly scarred up when the Japanese took Paichow. Talking to my brother is a ricksha coolie. He's the son of the Paichow Kuomintang leader, who's too well-known to come. Maybe there'll be a water-carrier there, the shoulders of his coat worn from the wheelbarrow strap. He is the Generalissimo's agent and will leave, after a while, for Chungking. The fifth man is the tinsmith.

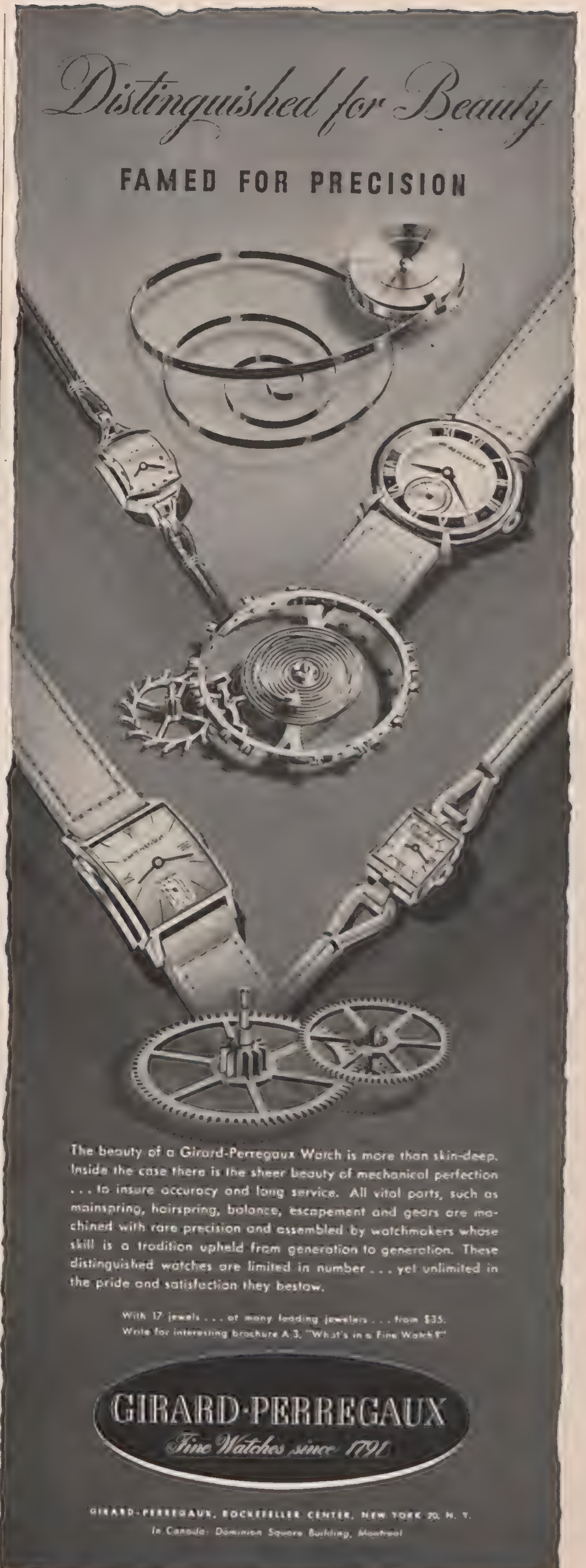
"Besides running the city, my brother sells shares in the Big Charity —the Wang Ching Wei Fund. It goes to the family of the man who assassinates Mr. Wang of the Nanking Government—our Quisling. If a man tries and fails, his family gets one-tenth of the money. I own six shares in the Fund myself; but I can afford it. It's very hard in China, because money means so much. Maybe twenty farmers or coolies have to get together before they can afford a share. There's already half a million dollars in the Fund, though."

A month later, Li Kuei telephoned. "Too bad," he said. "My brother has just lost his job. He writes from Chungking to tell me that he was riding on a bus one day and got off, for no particular reason, before he got where he was going. The bus was still in sight down the street when it blew up. A suspected man must leave, or he will endanger his comrades; so my brother and the tinsmith went on a journey together."

Two-edged Performance

The next time Li Kuei came to dinner, he was very gloomy. "They have caught Ying-ying," he finally told us. I remember Ying-ying. She was an actress who played in Chinese movies with synthetic Young China plots. I remember her laughter.

When *(Continued on page 118)*



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THE INVISIBLE DRAGON

(Continued from page 117)

the war began, Li Kuei told us, Ying-ying played camp shows to the Japanese. "Then, when she had finished," he said, "she would go to the Japanese Commander. Standing as tall as she could on her high heels (you remember how little she was?), she would ask if she might not also give a performance for the peasants. She would smile at him and say, 'You are my adopted people, but these I was born with.'

"Japanese interpreters watched, of course, while Ying-ying stood in the middle of a threshing floor, with flares around her and a hundred peasants squatting or standing around watching. She would sing a little song. Something in the answering laughs of the farmers would worry the interpreter; but, not knowing our jokes about the Japanese, he couldn't blame Ying-ying. She would begin a joke, 'Grandfather Tzu had been sitting under the willow-tree for three years when—' and one man in that crowd would stiffen and know that his men were to blow up the Tzu River bridge on the third night following. When the bridge went, the interpreter wouldn't remember. At least," Li Kuei ended sadly, "most of them didn't. I guess one must have."

"She's dead?"

"We hope so," Li Kuei said shortly.

Engineer with *"Ch'i"*

It was the day after Pearl Harbor that Li Kuei told us about Chang. "He is a Yunnanese, and you know what they're like—small, fiery Big Noises, like your Irish. Chang is a railroad engineer, and once when the enemy made one of those quick advances they used to make, they caught Chang's train while it was being repaired in the Pei-kan yards.

"Chang saw no reason why anybody, including China, would benefit by his being bayoneted; so he ran the train for them. He ran it for six months, and each day he got more of what we call *"ch'i."* It was like air blowing up and pressing on the inside of his head, so that he had to hit somebody or blow up like a bomb. He hit his fireman, not daring to hit the Japs. Every day he worried about how he could get back on our side and run trains for us, because he was a useful man, and he still didn't want to be dead.

"One day, he was hauling a long train full of ammunition to the Front. Locomotives are scarce, so there were many cars. They were almost to the Front when the Japanese who were guarding the train stopped it to go to a village wine-shop.

"Two very young buck Privates, who looked longingly after their comrades, were left to guard Chang and his fireman. Slowly, Chang's hand began to creep toward the throttle. The fireman saw him and went grey and tense, waiting.

"One of the Japanese turned. Chang adjusted a nut. The man looked at him without curiosity and turned back. The fireman swallowed. Chang's hand went up again; his fingers touched the throttle. The Japanese turned again and yelled, just too late. The train started with a jerk which threw them all to the floor. One Japanese was stunned. The fireman threw himself on the *(Continued on page 119)*

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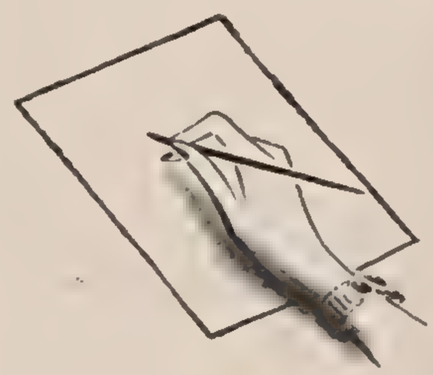
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THE INVISIBLE DRAGON

(Continued from page 118)

other, and, fighting, they fell from the cab. Chang clambered up to his seat and opened the throttle wider. Behind him, he heard shouts as the rest of the Japanese piled out of the inn. Reaching down with a monkey-wrench, he took a swipe at the Japanese on the floor, and the man stopped groaning.

"Then, with his throttle, his whistle, and his mouth wide open, catcalling curses you couldn't hear above the noise, Chang went right through the Japanese lines.

"Two miles down the track, he pulled the train to a stop in the middle of the astonished Chinese lines. When soldiers came, with leveled rifles, to arrest the engineer of the runaway, they found him with tears running down his cheeks. He was hopping around the cab, patting every knob and lever, and calling the locomotive his father and mother."

Diploma for a Railroad Wrecker

Yesterday, Li Kuei came to pay us a farewell call before going to finish his last term at college. He told us that his brother, Mr. Yen, had been sent to Kansu and then added, "I received word also from Chou San, who was our neighbour in Tientsin. He has written me in English, because he rudely says I will have forgotten my Chinese here in America. I will show you the letter."

Chou San wrote, "If I do not, as is probable, disgrace my friends, I shall graduate in two more months as a wrecker of trains. That is what our school teaches, and it is very valuable, but hard. Too hard, perhaps, for me, who have always been weak in health. I modestly tell my teachers that weak in health is strong in mind, but am not sure they agree.

"In the past month, our alumni have derailed three Japanese trains. The enemy no longer dare move at night, but must stay in walled cities. They never cross bridges, or go through cuts without stopping to examine them first.

"One can not say enough in praise of the farmers. They have the danger. We merely come and run away."

Farmer—Dragon's Claw

I looked up from the letter. "What does he mean about the farmers?" I asked.

Li Kuei smiled. "That they are the bravest people in China. I will tell you. Imagine that you are back in North China, standing in one of those yellow-tan fields you used to play in. You see a farmer—well, you've seen hundreds like him, big and bony like the Mongolians, dressed in that coarse blue cloth they all wear. His face, beneath his cropped black hair, is broad, a little flat. The soil of his beloved farm has stained yellow the calluses on his big hands. Stupid, you'd call him—strong as an ox, maybe, but dumb like one, too.

"Over there, his wife is sitting on one of the grass-covered mounds that mark the graves of his ancestors. Her eyelids are lowered as she waits, so that the men talking to her husband won't see the panic behind her eyes.

"Those men? Japanese, little men in grey *(Continued on page 120)*

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FORBIDDEN FRUIT LIQUEUR

THE INVISIBLE DRAGON

(Continued from page 119)

uniforms. They've ruled Hopei for six years, but they're asking now about the guerrillas who tried to blow up the Peiping-Hankow tracks last night. Maybe my friend, Chou San, was one of them.

"The farmer knows all about it, but he smiles at the Japanese happily.

"'*Mei t'ing shuo. Pu chih tao*'—I hadn't heard. Don't know anything about it.

"The smaller Japanese translates to the other, spits, says 'Useless,' and they go on.

"The farmer stoops to his work again. The woman gets up and hacks at her row savagely, twisting her body. The farmer looks up and calls, '*Hsiao hsin. Na kê hai tzû*'—Be careful. The child. The woman straightens her swollen body and looks at him, not smiling. They move down the rows together, hacking at weeds.

"That's daytime. Now imagine darkness, cicadas squeaking in the locust-trees the way they used to, a frog croaking from the canal, and a bat swooping around the eaves. The farmer is kneeling behind the storehouse, digging into the earth underneath the straw pile. The woman stands beside him.

"There is a grunt from the man, a jerk, the patter of earth falling from something pulled from the ground. The man's callused fingers move lovingly down the smooth barrel of an old rifle.

"The woman is only a dark mass in the blackness. The man turns to her, touches her sleeve once with his fingers, and is gone, the scratching wail of the cicadas louder than his footsteps. The woman turns and goes back into her house."

Li Kuei sat back. "That's the people that count—farmers and women—claws of the invisible dragon, we call them. I'm to go back next year, but my university education will make me too valuable to be allowed to fight. I'll have to teach." He sat brooding a minute, then looked up and grinned. "But who knows? Maybe the very small claw which is myself may yet scratch Japan."

THE BIG FOUR FOR CHRISTMAS

From a feminine point of view, there are four basic, never-failing presents: gloves, a bag, a string of pearls*, handkerchiefs. December 1 Vogue rings a score of changes on these faithfuls, shows them in new and exciting versions.

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TWO OUNCES OF BUTTER A WEEK

By Constance Spry

[EDITOR'S NOTE: *A famous English florist, Mrs. Spry lived for many years in America and ran a highly successful shop—which is still open—in New York. As this article proves, flowers may be her vocation, but cooking is her avocation. Mrs. Spry still enjoys it, though she is living in England, cooking on England's strict war rations.*]

"THE Carpenter said nothing but 'cut us another slice'—the Carpenter said nothing but 'the butter's spread too thick'." This Victorian fun has a new angle of laughter for the Alice in Wonderland of to-day—laughter with a touch of grimness in it perhaps. What would the housewife of those days, days of seven-course dinners of turtle soup, of eggs twenty for a quarter, think of us to-day? She would certainly imagine our rations imposed starvation diet.

But they don't—not by a very long way. Our rations are adequate, and with management there is plenty of diversity of food. Some shortages are harder to manage than others; it is inevitable, for instance, that we should be fat-conscious—that is, those of us who frequent our own kitchens.

We get two ounces of butter per person per week, regularly and certainly, and we can count on it. We can have less; we can take it up in margarine, but we can't have more. There's no problem about it, you just eat it with bread and enjoy it till it's finished. I always knew bread and butter was good; now I know just how good.

In addition to this, we get four ounces of margarine each per week and two ounces of lard. These aren't interchangeable; we can only get more margarine by taking it in place of butter, which one does not do from choice. Margarine has risen to giddy heights in the kitchen hierarchy. There is a passage in one of Nietzsche's books which says something on these lines...when you have to change your opinion about a person, you charge heavily to his account the inconvenience he thereby causes you. That acts either way, and I look with newly fond eyes on my ration of margarine. It has to do and does so many things, it really saves the situation.

If you happened into my kitchen one Monday afternoon, you would see the week's fat ration for six people spread on the table: twelve ounces of butter, so meticulously weighed out by the shopkeeper that you wonder how he counted the paper label. One and one-half pounds of margarine, and no nonsense about the half, either; there's generally a bit about the size of a dime, slapped onto the cut end to make the exact weight. Twelve ounces of lard in two bits, a half-pound and a quarter-pound; you can't think how unimpressive a quarter of a pound of lard can look. Well there it is, and there am I, hands on hips and a Daniel-come-to-judgment *(Continued on page 122)*

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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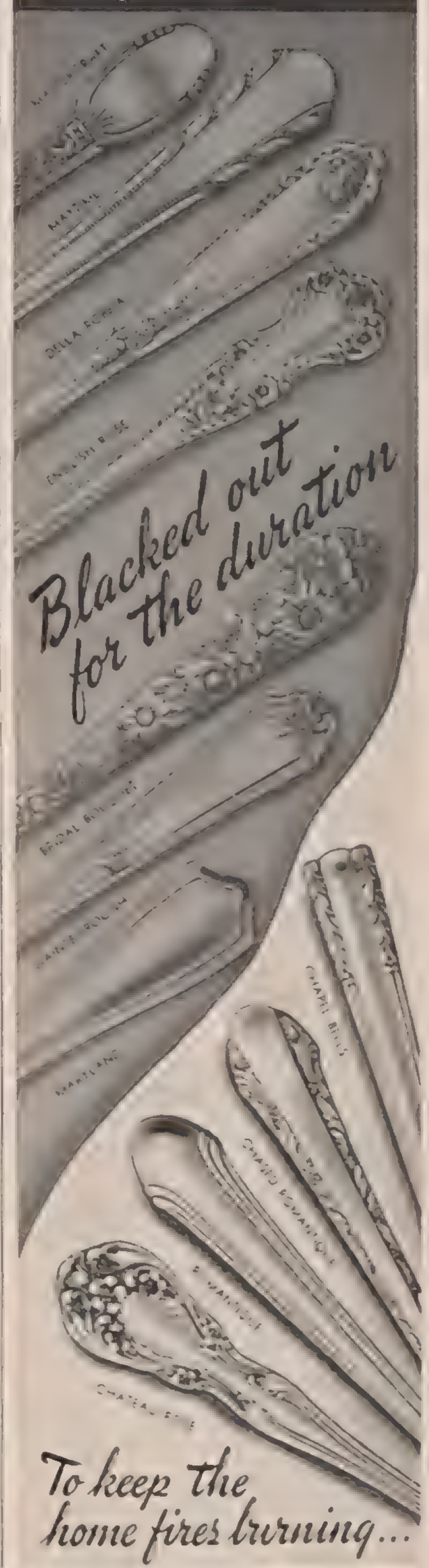

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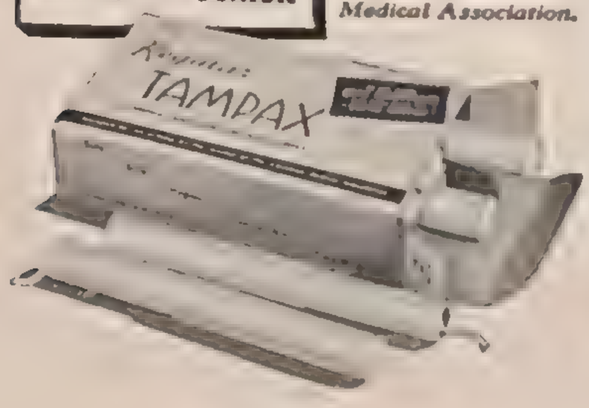

TWO OUNCES OF BUTTER A WEEK

(Continued from page 121)

look on my face, which might seem worthy of more important affairs. As a matter of fact, it is quite important to be very serious about rations, for the intelligent management of them by many housewives in the aggregate affects the health of a whole nation.

I like to know, in simple detail, how other people tackle feeding problems, and I'm assuming you share my interest, though I hope your rations will remain on a somewhat more lavish scale.

I set aside one-half pound of margarine to be eaten when the butter is finished, with jam or cheese, or to be flavoured in various ways for sandwiches. For the rest, here is what the remainder has to do, though not, of course, all in the same week. I might call it:

A Romance: Cooking for Six Starring One Pound of Margarine

For margarine will play the lead in any or all of the following.

For sauces such as béchamel or brown sauce, and all their many manifestations.

For beurre noir and other finishing touches for vegetables.

For soups, in the very necessary preliminary "sweating" of the vegetables.

For cakes, tea-cakes, and scones (here there's a derisive sound from the critical imp that sits inside me, but I down him promptly, for, in the general juggling act, I do sometimes manage to produce a cake out of the hat).

For puddings and pies, though, for pastry, lard takes the lead only seconded by margarines.

For choux paste, for salad dressings, for home-made cream, and—for making proper mashed potato (I give that a line to itself since we are urged to eat more and more potatoes, and less and less bread, to cut down on shipping space for flour).

That's not an exhaustive list, but it will do to go on with.

The flavoured margarines for eating with bread or toast are merely adaptations of seasoned butter, somewhat more heavily flavoured. Some of the following are very good: (1) A mixture of chopped parsley and spring onions, crushed garlic, a sprinkling of wine vinegar, seasoning—all well pounded with the margarine. (2) Gherkins, tarragon, parsley, capers, chives, chervil, and any pickle, such as onion—all pounded with a little cream. Melt the margarine and mix it with the ingredients. (3) Chutney, curry-powder, mustard, Worcestershire sauce, vinegar, seasoning—all pounded in a mortar and mixed with the margarine. (4) Boned anchovies or anchovy sauce mixed with chopped herbs and worked into the margarine, together with a little vinegar and cayenne. The whole well chilled in the ice-box.

Cream-cheese, mustard, and seasonings, with fresh herbs, coriander seed, sesame seed or Russian caraway —all pounded *(Continued on page 123)*

MADE BY THE FORMFIT COMPANY
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Back the Attack Buy War Bonds

Statement of the ownership, management, circulation, etc., required by the Acts of Congress of August 24, 1912, and March 3, 1933, of Vogue, incorporating Vanity Fair, published semi-monthly at Greenwich, Connecticut, for October 1st, 1943. State of Connecticut, County of Fairfield: Before me, a Notary Public in and for the state and county aforesaid, personally appeared Francis L. Wurzburg, who having been duly sworn according to law, deposes and says that he is the Managing Director of Vogue, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of Mar. 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1—That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Iva S. V. 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Wurzburg, General Manager. Sworn to and subscribed before me this 16th day of September, 1943. (Seal) Frank A. Sweet, Notary Public. My commission expires February, 1947.

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TWO OUNCES OF BUTTER A WEEK

(Continued from page 122)

and mixed with margarine and frozen stiff in the ice-box—make good food with hot biscuits or toast.

If you like the flavour of garlic, as I do, try garlic margarine used as follows: Brush the crusty shell of a bread roll with garlic margarine inside and out, bake it crisp, and fill it with grilled or baked tomatoes. This makes a good luncheon dish.

When I use margarine for finishing vegetables, I have two favourite ways. One is to heat it, as for *beurre noir*, and to sprinkle in a little vinegar; another is as the French use it for creamed cabbage or Brussels sprouts, or indeed any creamed green vegetable. After the vegetable is parboiled, drained, and chopped, it is returned to the pan with a little margarine, a sprinkling of flour, and a little milk and allowed to simmer gently. This treatment makes the cabbage into almost a party dish, and it is extremely digestible.

You might wonder that I spare any of this precious fat for the preliminary sweating of vegetables in soup making. It is a process often eliminated, but I would rather do without many of the other things than omit this. It makes the whole difference to the flavour of soup, so, at need, pastry can go or cakes can go, but soup must be of the best. To quote Lewis Carroll again, it has to be "soup of the evening, beautiful, beautiful soup."

Then there is the salad-dressing problem. We eat even more salads than ever now, and we always did like them at least once a day. Such olive-oil as there may be, and it can't be much, is kept for invalids and can only be obtained with a medical certificate, and not always then. Vegetable oils are no longer to be found even by the most persistent shop-crawlers. Recipes for cole-slaw dressings are popular numbers, so there's quite a call on my little library of American cook-books. Your "butter the size of an egg" is perhaps interpreted as "margarine the size of a sparrow's egg," but no matter. We like your hot potato salad dressing, too, made with bacon drippings. I found that in the fifteen-cent *Pennsylvania Dutch Cook Book*. This book was in a precious parcel of cook-books sent to me by your brilliant exponent of cookery, June Platt.

You may wonder at the remark I made earlier about home-made cream. "What," you'll say, "a quarter of a pound out of that gold nugget to make a little cream?" Well four ounces of margarine and a gill of milk make nearly half a pint of thick cream. It goes a long way in soups, sauces, dressings, and sweets, so I have to squeeze out a little margarine for it now and then.

There's just as much juggling needed in making the lard ration serve its purpose to the utmost. It has to play a major rôle if we want pastry; and when other *(Continued on page 124)*

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TWO OUNCES OF BUTTER A WEEK

(Continued from page 123)

fats run out, it is used for shallow frying, though, for this purpose, I would often rather have mutton fat well clarified. Lard gives good colour and can be raised to a high temperature without burning, but it gives a greasy crust. It is more practical to add what can be spared of it to other fats to be used for deep-fat frying. In point of fact, it is when we get to deep-fat frying that we come unstuck.

If I am patient, careful, miserly even, I can collect once in a long while a deep pan of frying fat. Once a week, if he has it, the butcher sends me a small piece of suet or fat, round about one pound, for six of us and costing from twelve to sixteen cents. I collect these, and one morning set to work in the good old-fashioned way to render them down. I suppose every housewife will laugh if I say how—it is such an elementary affair. Yet many people have become accustomed to buying this fat ready prepared, so I will risk it and say how it is done so as to get the utmost out of it. The fat is roughly chopped and put into a deep frying-pan with water in the proportion of half a gill to each pound. The pan is covered and kept on low heat for several hours. It is stirred and pressed from time to time. When nothing of the pieces but the fibrous residue remains, it is ready. It is allowed to cool for a few minutes, for safety, and then it is poured into a strong cloth laid in a basin. Two people then twist the cloth till every bit of fat is extracted. French cooks, at any rate before the war, added fat of veal in the proportion of one-third, and so prepared for themselves a perfect frying medium.

The trimmings of mutton fat provide a delicate frying medium for meats that are egged and breadcrumbed and are recommended by French cooks for this purpose instead of lard.

You will think this an awful lot of talk about a minor matter. It does not seem entirely minor to us. Awhile ago, I went to tea with one of the most elegant women I know Once upon a time all her clothes came from Paris, her Newmarket stables were filled with hunters, her estates in Scotland were famed for the shooting; political stars adorned her parties. We spent a very happy hour discussing the virtues of my new sink. I got it as a present early in the war before it was impossible to buy one, and no present of jewellery ever gave me more satisfaction. But don't think we have lost our sense of proportion. My preoccupation with the fat ration is only an effort to meet the situation as intelligently as I can.

I am no less flower-minded, my London flower shop holds its own, and when I reopen my flower school after the war I know there will be lots of candidates. All the same, I shall add a branch to deal with good cookery. I think it will be, in consequence, a better-balanced institution.

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